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First Giant Screen Cinema Association Conference Held in Los Angeles

More than 350 people attended the first conference of the Giant Screen Cinema Association in Los Angeles, March 29–31. The conference presented five new LF films, presentations on 12 films in production and 21 films in development, three panel discussions, a tabletop trade show, and a roundtable session intended to help set the course of the new organization. The Kodak Vision Award was presented to underwater filmmaker Howard Hall.

Following the traditions of the Large Format Cinema Association's spring conferences, the gathering was held at the Hilton Hotel near Universal City and used the IMAX® theater at the AMC Loews Universal City multiplex for screenings.

The theme of the meeting was "Big Business, Big Future" and the overall mood seemed suitably upbeat and optimistic. At the first welcoming session, the newly formed board of directors announced its selections for officers: Andy

Gellis, Cinevest, Inc., president; Toby Mensforth, Smithsonian Business Ventures, vice president; Gordon Stalans, Tennessee Aquarium, treasurer; Patricia Keighley, DKP/70MM, Inc., secretary. (See the box on page 12 for a complete list of GSCA board members.)

New Films

The conference featured four new films, plus one rough-cut screening. The four new films and their distributors were:

- *Deep Sea 3D*, Imax Corporation
- *Greece: Secrets of the Past*, MacGillivray Freeman Films
- *Roving Mars*, Buena Vista Distribution
- *Wired To Win*, National Geographic Giant Screen Films Distribution

All have opened since the fall conference of the Giant Screen Theater Association in Boston: *Wired to Win* in December, *Roving Mars* in January, *Greece* in February, and *Deep Sea* in March. *V for Vendetta*, a DMR film released in March, was not submitted as a new film by its distributor, Warner Bros., nor was Imax's *Magnificent Desolation*, which opened last September.

The rough-cut was MacGillivray Freeman Films' *Hurricane on the Bayou*, and although the company routinely tests early versions of its films with exhibitors and the public, this was the first time an unfinished film has been shown to an entire conference, rather than just an invited audience. Conferees were asked to complete survey forms with their opinions and suggestions for improvements.

Director Greg MacGillivray announced that the film will be shown in that rough-cut version when the Audubon Aquarium of the Americas reopens in New Orleans in June. A more refined version will be

shown to national and state legislators in Washington, DC, and Baton Rouge, the capital of Louisiana, on August 29, the anniversary of Hurricane Katrina's hitting New Orleans. The final version will be released worldwide in Dec. 22, 2006.

The four new films shown at the meeting represent the smallest number of new titles shown at a major industry conference in more than a decade, a sign of the decline in original LF production that we have noted in previous issues (see *LF Examiner*, January 2006). However, the numbers of films in production or development, while not at record levels, were more encouraging. (See the complete list of films in production and development on pages 10–11.)

Panel Discussions

Seven Habits of Highly Successful Theaters. Moderator: Toby Mensforth, Smithsonian Business Ventures; Robert Perkins, Destination Cinema, Inc.; Mark Bretherton, World's Biggest Screen, Pty. Ltd.; Derek Threinen, New England Aquarium; Gordon Stalans, Tennessee Aquarium.

Mensforth opened the session by pointing out that to be successful a theater must be operated as a business, even if it is in a non-profit institution. In the past, theater managers didn't always track key performance indicators, but these days all theaters must be run as efficiently and effectively as possible.

Destination Cinema operates LF theaters at the Grand Canyon, Niagara Falls, the Hearst estate in San Simeon, CA, and in Victoria, BC, Canada. Perkins said that because advertising in mass media has become too expensive, theaters must expand their channels of distribution, and

(see GSCA on page 6)

Inside <i>LF Examiner</i>	
The Insiders by Mary Jane Dodge	2
The Mailbox	3
The Biz: Deals, Legal Briefs	4–5
Interview with Andy Gellis	12
GSCA Board Members	12
Worldwide LF Theater Inventory	13
In Production	14–15
Like Fries With That? by Derek Threinen	16
Bookings Data	18–25
Directory	26–27
Classified Ads	27
Shorts	28

Founded 1997 as MaxImage!

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The Insiders

Why Sponsors Say Yes

By Mary Jane Dodge

Saab Cars USA reported that its sponsorship of *Extreme* generated more than \$6 million in car sales through VIP events held to launch the film.

Malden Mills, makers of Polartec, said that the marketing it planned around its sponsorship of *Everest* was one of the most effective campaigns it had ever done, because it fit so well into its business strategy.

Terminix said that in a survey of theaters, 70% of respondents could name Terminix as the sponsor of *Bugs!*, unaided.

This is good news. In fact, this is great news for producers out there trying to find a sponsor for a film. And producers need all of the help they can get. With today's film economics, many producers feel that it's just not possible to make an independent LF documentary film any more without the help of a sponsor. So it's worth taking a look at why companies sponsor films and what it takes for a producer to secure a sponsorship.

Connections are what a good sponsorship is all about. **Don Steele** of *Summerhays Films* has said that **Sempra Energy** sponsored *Ocean Oasis* because it wanted to build its business in Mexico. The company hosted many high-level events in the US and Mexico, including two premieres in Mexico City, and executives were able to meet the president and first lady of Mexico, along with the Ministers of Energy and the Environment. These contacts were extremely valuable to Sempra.

Leveraging the film through events was also a key component for **Ortho McNeil Neurologics, Inc.** (OMN), the sponsor of *Wired to Win*. The sponsorship was also part of a branding strategy that included launching a new company. The goal was to position OMN at the forefront of pharmaceuticals in the neural sciences. Because the film dealt with the latest developments in brain research, it was a perfect fit.

Senior producer **Joanna Baldwin Mallory** says, "Listening is as important as the presentation itself. You have to know their needs."

As a pharmaceutical company, there are regulatory restrictions on what OMN could do in terms of local activation, and this could have limited the value of the sponsorship. But medical conferences and trade shows represent an important marketing activity for the company. Holding special events around the film during these conferences gave OMN a unique opportunity to stand out to their key constituents, which is what they were looking for.

Branding was also a key element for sponsorships by two automakers: **Saab** and **Honda**. In an article in the *Wall Street Journal*, Honda said focus groups had revealed that reaching people in entertaining ways helped the brand. Declining TV ratings and escalating TV advertising rates were leading the company to look for alternative ways to maximize ad dollars. And the giant-screen film, *Pulse: A Stomp Odyssey*, fit that category.

Don Kempf of **Giant Screen Films** explains, "Honda looked at *Stomp* as a hip property with brand cachet, and wanted to be associated with a hip brand." The film also fit its corporate message. Honda wanted to develop an educational program that fit into its worldwide corporate theme, "The power of dreams." So it developed Dream Lab, a ten-week artist-in-residency program that was made available in selected cities playing the film.

Similarly, Saab sponsored *Extreme* partly because it wanted to associate with the values in the film. Saab felt that its products were not seen as luxury cars that are fun to drive, and the film gave the brand more excitement.

Saab also used sponsorship to drive sales by increasing test drives. Museums invited people from their donor and membership lists to attend VIP events, enabling Saab to reach potential new customers. This is a perfect example of how theaters and sponsors can work together to create a win-win scenario.

This month's focus: Sponsorship

Theater involvement and activating national sponsorships on a local level are critical to securing many sponsorships. A key issue for producers in attracting sponsors is putting together the best possible package of benefits, many of which will have to be implemented by the theaters.

Two ideas came out of a panel session on sponsorship that **Mike Lutz** of **MacGillivray Freeman Films** and I organized for the GSCA conference (see article on page 1). One is to start a dialog between film producers and development directors at institutions, who are responsible for finding sponsors for their institutions. Development directors have a lot of experience in selling films and exhibits to potential sponsors and this experience might help producers understand what companies are looking for in terms of benefits and activation ideas. Who knows? This discussion might help producers find contacts for potential sponsors as well.

Another idea is to conduct a survey among giant-screen theaters to find out what kinds of benefit each theater is able to offer a national sponsor. This might be compiled in a catalog, so that if a sponsor wants to be able to distribute movie tickets to clients or to display a car in a theater lobby, for example, a producer could look through the catalog and determine quickly which markets could offer that and which would not. Many producers have mentioned that such a list would be very helpful in their pursuit of sponsors.

The new leadership of the GSCA has expressed interest in supporting and possibly facilitating such efforts, which could benefit the membership as a whole. We'll keep you updated.

Do you have a success story (or instructive failure) in marketing that you'd like to share with your LF colleagues? Please e-mail Mary Jane at mj.dodge@verizon.net.

Mary Jane Dodge is president of M.J. Dodge & Associates, an independent consulting firm that offers marketing, programming, and operational consulting to theaters and film producers in the LF industry.

The Mailbox

Two quotes from Ben Stassen's recent letter to the *LF Examiner* (March 2006) regarding the future of 70mm film exhibition set off a chain reaction of ideas in my mind.

Ben stated, "We must get rid of film as soon as possible."

After recovering my balance, I decided not to interpret his remark as a challenge. Instead, I found myself thinking, "Why do people get into this business?" For LF filmmakers, distributors, theaters, and vendors alike, the reasons are never entirely financial. Not all of our business models make clear sense. Despite that, we implement them. Why? Why not pursue work that promises greater financial reward? This giant screen "X" factor is something I've always found appealing about our industry. I believe it's attributable to an almost childlike love of the medium that lies just beneath our professional facades. And this, depending on your perspective, is either our greatest strength or our Achilles heel.

What about this medium is so bewitching that we throw financial caution to the wind each time we begin production on a new film, build a new theater, or, crazily, start a new lab? I think it's the challenge of capturing and delivering the highest quality, immersive entertainment experience possible. Other explanations contribute, but none quite explains the requisite leap of faith we make when we commit our energies to the pursuit and proliferation of giant-screen images.

Does that standard come easily? No. It never has, and probably never will. Digital tools may simplify some aspects of giant-screen image capture, and may reduce the end cost of delivering LF images to the public, but digital has a dangerous and – at present – inescapable trade-off: image quality. Ninety-foot-wide image quality comes at a premium, as does anything in this world that is undeniably the best in its field.

Ben also said, "We have invoiced theaters over \$4 million to date, of which about \$1.5 million is for prints, soundtracks, shipping, and quality control.

That's depressing."

Why depressing? That \$1.5 million investment – which would have approached \$3 million in the less competitive lab marketplace of only a few years ago – covers the necessary final costs of delivering giant-screen images to the public at the standard to which they, and we, have become accustomed. Those costs are as justifiable as the camera rental costs, the helicopter pilot's fee, and the producer's salary.

The standard of excellence supported by that diminishing price tag has helped protect and set this industry apart. Though

Ninety-foot-wide image quality comes at a premium, as does anything in this world that is undeniably the best in its field.

the digital revolution will increasingly affect us (for the most part beneficially), one question must remain foremost in our thoughts: has history taught us that image quality matters, or that image quality is beside the point?

My money is still on image quality. That's why I think 70mm film will remain the central component of giant-screen distribution for years to come, alongside a developing digital alternative. It's not easy to complete and distribute giant-screen films photo-chemically. The fact that we continue to do so, that we hold onto our elusive, impossible standards of quality, still buoys my hopes. That's what spun my head around when I saw my first giant-screen film, though I didn't know it at the time. And it's what connects the giant-screen community as *people*, not just as *business people*.

– Andrew Oran
FotoKem

What LF 3D does unquestionably well is document big subjects, and the increasingly rapid melting of glaciers, snow fields, sea ice, and tundra is a huge subject that deserves nothing less than the best imaging format available.

LF 3D has done an impressive job of documenting threatened species all over the earth and under the seas, but I've seen nothing in lists of upcoming films relating to the single greatest environmental upheaval ever faced: accelerating climate change. LF 3D could cover the subject with the sort of attention and gut grabbing images that would require no hysterical recitation of statistics, computer model diagrams, or talking head interviews. It could do for climate change what *March of the Penguins* did for that one species, but better and in higher resolution!

In fact, not documenting the subject in LF 3D seems nearly unthinkable. Even if it failed to educate public awareness of the subject today, the film would be the best possible record for future generations of what once existed in their world. As an enthusiast and student of 3D cinema for many years, I feel such a project could prove the value of 3D cinema far beyond the best and cutest of animated features. Done with a combination of dramatic cinematography and factual intensity, it could draw audiences larger than remakes of undersea or jungle documentaries.

For some footage, time is running short. The grandeur of the most accessible glaciers has already shrunk, and the process is only accelerating. The famous snow on Mount Kilimanjaro is expected to be completely gone in just a few years. Obtaining "contingency footage" of some such subjects could be just one of the problems in organizing such an eventual film. But, as author Lawrence Weschler concluded regarding climate change, "We are facing a crisis of vision – the inability to see what is right there before us. Vision is the very fundament of the work of artists, writers, historians, so they bear a special responsibility to help render the urgent visible."

– John Dennis
Editor, *Stereo World magazine*

THE BIZ

DEALS

Parts of *Superman* to be in 3D

Imax Corporation and Warner Bros. Pictures announced at the end of March that portions of *Superman Returns* will be converted to 3D for its release to IMAX theaters on June 30, simultaneously with its wide release in 35mm. Three or four scenes totaling some 20 minutes will be converted to 3D with Imax's proprietary technology. Director **Bryan Singer** has designed visual cues that will be added to the 15/70 prints to indicate to audiences when they should put on and take off their 3D glasses.

It is the first DMR film to be released with material converted to 3D, although previous 3D LF films have included brief scenes that were converted from 2D, or

whose depth cues were enhanced in post-production. In a crash scene in *NASCAR 3D*, a digitally created tire flew out of the screen towards viewers, and some scenes in **James Cameron's** *Aliens of the Deep* were "Dimensionalized" with the 3D conversion process developed by **In-Three, Inc.**

Imax has been working on converting 2D footage to 3D as a way to reduce the costs of 3D production, and has shown brief demonstrations of such material at industry conferences since 1998. In the past year co-CEOs **Richard Gelfond** and **Bradley Wechsler** have said that they didn't expect the first film to use Imax's 3D conversion technology to be converted in its entirety, citing the brief window be-

tween the completion of many Hollywood films and their release dates. They said that, as with the DMR process, which initially took six weeks, early 3D conversions would be time consuming, but that the process would speed up as the technology improved.

The notion of a film only partly in 3D has raised eyebrows within the LF community, with many insiders predicting that no matter how well the fact is publicized, some viewers will be disappointed that the entire film isn't 3D. Others point to potential practical problems, such as customers breaking or losing their 3D glasses during the 2D sections. For projectionists, assembling 100 rolls of film while ensuring that the second eye (of mostly black film) is in sync and in frame for the 3D sequences will require meticulous attention to detail. Correcting any errors or repairing a damaged print will require running the full two-and-a-half hour film, possibly multiple times.

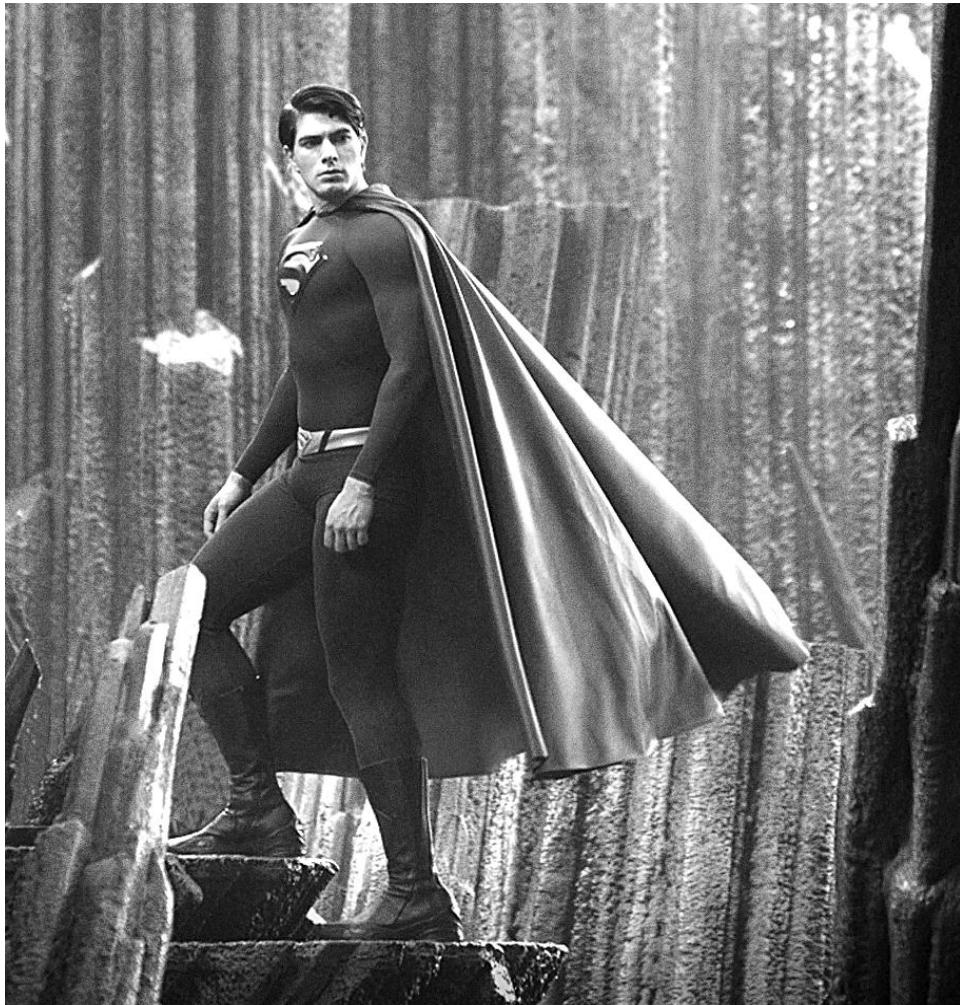
Imax says it is working to mitigate these problems and has told theaters it will provide an upgrade that will automatically drop the polarizer into the projector light path for the 3D sequences and remove it for full brightness during the 2D sequences.

Imax signings in MN, TX, Korea

In April, Imax Corporation signed deals with regional theater operators in Minnesota and Texas for a total of four MPX theaters and added a theater to a previously announced deal with **CJ CGV Ltd.** in South Korea.

Minneapolis-based **Cinemagic Theaters** has agreed to install two MPX systems, with an option for a third. The first will open in a new multiplex in St. Michael, MN, in August 2006. The second is expected to open in an undisclosed location in the second quarter of 2007. At present, the Cinemagic chain consists of 42 screens at five locations in Minnesota, Wisconsin, and Iowa.

Santikos Theatres currently has 81 screens at eight theaters in and around



Brandon Routh is the Man of Steel in *Superman Returns*.

DEALS

San Antonio, TX. The locally owned company has agreed to install one MPX theater in a new multiplex being planned for northwest San Antonio and another in Houston, both expected to open by 2007.

The Seoul-based CJ CGV chain has added a fifth MPX theater to the four-theater deal it signed in April 2005 (see *The Biz, LFX, April 2005*). The next system will be installed in an existing multiplex in the South Korean city of Busan (also known as Pusan) in June. The chain's first two IMAX theaters, in Seoul and Incheon, on the outskirts of Seoul, opened in December. According to an Imax press release, the two theaters grossed nearly US\$1.6 million in their first two months of operation, showing *Harry Potter and the Goblet of Fire* and *The Polar Express*. The remaining two CGV theaters are expected to open by the end of the year.

AccessIT signs with Warner Bros.

Warner Bros. is the sixth major Hollywood studio to agree to provide its content to **Access Integrated Technologies, Inc.**, for exhibition in the 4,000 digital theaters that AccessIT is planning to develop in the next several years. Warner joins Disney, DreamWorks, Fox, Sony, and Universal in agreeing to provide Hollywood films for release in digital cinemas.

Warner has had a very close relationship with **Imax Corporation**, converting 12 of its films (including four coming later this year) to 15/70 with Imax's DMR process, and supporting the production of three original non-fiction LF films. Warner did not return calls requesting information on how the digital deal might affect its dealings with Imax.

E&S acquires Spitz

Evans & Sutherland Computer Corporation has acquired Spitz, Inc., a former competitor in the field of planetarium presentation hardware, through a stock purchase deal valued at US\$3.4 million.

Located in Chadd's Ford, PA, since its founding in 1945, Spitz supplied planetar-

ium instruments and domes for planetariums, giant-screen theaters, and other applications, and had more than 1,200 installations worldwide.

According to release, Evans & Sutherland produces "hardware and software to create highly realistic visual images for military and commercial simulation, training, engineering, digital theater, and other applications." The company is headquartered in Salt Lake City, UT.

Digital releases doubled in 2005

According to a report in the British trade publication *Screen Digest*, the number of conventional films released to digital theaters around the world doubled in 2005, up to 97 from 47 in 2004. Twenty-seven US titles were released to digital cinemas, one-fifth of all major studio releases in 2005. Three studios, Disney, Warner, and Fox, accounted for nearly all of those titles.

China released 29 titles digitally in 2005, Italy released 17, and France released 16.

KC Zoo IMAX is still open

The Sprint IMAX Theater at the **Kansas City Zoo** in Kansas City, MO, did not close as expected at the end of last year (see *Shorts, LF Examiner, December 2005*). Although the Zoo's ten-year lease with **Imax Corporation** expired in December, discussions between Imax and the zoo finally concluded in March with an arrangement to keep the theater open through the end of 2006. Terms of the agreement were not disclosed.

Although the anticipated closure had been well publicized in the local press, and had generated quite a few letters to **Kathy Jarboe**, the zoo's director of visitor services, the theater quietly remained up and running in January and February. In March a reporter for the *Kansas City Star* noticed an ad for the theater that he thought had closed, and "broke" the story that the closure had never happened.

The theater's reprieve appears short-lived, however. As we reported in Decem-

ber, attendance has dropped considerably with the arrival of two competing LF theaters in town, and a major renovation of the zoo's entry complex planned for 2007 is expected to close or limit access to the theater building for a year or more. Jarboe says that zoo managers are considering other uses for the space that would be more appealing to the "stroller moms" and their young children who are the zoo's main customers.

Imax, In-Three settle lawsuits

Less than a week before the *Superman Returns* announcement (see item above) **Imax Corporation** and **In-Three, Inc.**, filed a joint motion to dismiss their lawsuits against one another. Imax revealed to a Mississauga, ON, newspaper that the suits had been settled out of court, but the companies did not disclose any details of the settlement.

As reported here previously (see *The Biz, LF Examiner, May 2005 and September 2005*), in 2003 and 2004 the companies held discussions about the possibility of Imax using In-Three's technology, but those talks fell apart in late 2004 amid charges that Imax was publicly representing In-Three's technology as its own. In early 2005 Imax licensed a 1990 patent for 3D conversion from **David Geshwind** and sued In-Three for infringement of that patent. In-Three countersued, claiming Imax was infringing its patents, and that the Geshwind patent was invalid.

In January 2006, the U.S. Patent Office provisionally rejected 44 of the Geshwind patent's 45 claims (see *The Biz, LF Examiner, February 2006*). In early March, Geshwind asked the Patent Office for an extension on the two months he has to respond to that rejection, complaining of ill health and Imax's "intransigence" in failing to provide legal assistance to defend the patent. The Patent Office has issued a one-month extension, and an Imax official tells *LFX* that the company has since come to an arrangement with Geshwind on defending the patent.

More Than 350 Attend First GSCA Conference

(from GSCA on page 1)

find "alternative ways to put a ticket in a customer's hands." He has found that conducting consumer research, and then giving customers what they ask for, works. When research found that customers didn't mind spending \$10 for a ticket, but just couldn't afford to pay that much very often, his managers created an annual pass that effectively lowered the per-ticket price. The offer generated 7,000 new customers.

Surveys of visitors to the Hearst Castle revealed that most didn't feel a strong need to return after one visit: "Been there, done that." DCI used this information to persuade the state government, which operates the site, to include a ticket to see the LF film, *Building The Dream*, as part of the admission to the castle tour. Research indicated that seeing the film increased visitor satisfaction with the whole experience.

Perkins also spoke about his success with third-party ticketing: getting local merchants to sell tickets to his theaters on a consignment basis. These sales now generate as much as 30% of sales, in what he called a win-win-win situation: the customer gets a small discount, the seller gets a commission, and the theater sells more tickets. Such programs require carefully cultivating the sellers. Commission checks are delivered by hand promptly every month, to reinforce the value to the seller.



Gordon Stalans

In Victoria, because the theater is associated with the Royal British Columbia Museum, DCI was able to persuade the local school system to include a coupon for one free theater ticket with every report card. Giving away one ticket usually results in additional ticket purchases for the rest of the family.

Bretherton manages the Australia's **LG IMAX Theatre Sydney**, located in a tourist area that draws 14 million people a year, of whom more than 500,000 visit the theater. Roughly one-quarter are students, one-quarter of the theater's visitors are tourists, and the rest are locals. He said that his key principles are to make every show count, to know the numbers, and to be flexible. If he can get the same number of people into four screenings of a film instead of five, he has more room on the schedule for other films.

Selecting which titles to show is an art, not a science, but Bretherton says he tries to make the process as scientific as possible. He looks at the performance of similar films in the past when making booking decisions, and revises his schedule on a weekly basis to maximize performance. He also evaluates each film's performance to decide how much to spend on marketing, with a rule-of-thumb limit of 15% of the gross box office. Bretherton pointed out that bringing in 30 extra people every day at \$12 each will gross an additional \$131,000 over the course of a year.

The full text of Threinen's presentation is reprinted on page 16.

The Tennessee Aquarium draws about a million people a year, and Stalans' IMAX theater, located about 200 feet (60 meters) away, brings in about half a million. The population of metro Chattanooga is about 400,000, so the IMAX audience is primarily tourists from as much as three hours away in Atlanta, Birmingham, Nashville, and Knoxville. All but the last of those three cities also have IMAX theaters. Eighty percent of IMAX visitors have also been to the aquarium.

Stalans says his staff strives not merely to meet, but to exceed visitor expectations, and that he learns about those expecta-



Robert Kresser

tions through heavy use of on-site and online surveys. Visitors are asked to evaluate every aspect of their experience at the theater and aquarium. For online polling he has a database of 38,000 households, half of which are aquarium members, the rest ordinary visitors. Visitors can use kiosks in the lobby to enter a contest in return for providing their e-mail addresses.

He exceeds visitor expectations by programming the theater with aquarium-related films and by "keeping it clean," making sure that the theater seats, carpets, and screen are spotless, as are the film prints. Cashiers are trained not just to sell tickets, but to help guests plan their whole visit to the aquarium and the city. Workers are empowered to go the extra mile to help visitors and are rewarded when they do. And the staff also provides unexpected services like cleaning the windshields of cars parked in the aquarium parking lot.

Stalans recalled a marketing effort that had unexpected reach: "When we launched *Sharks 3D*, we fabricated 22 shark fins, got Coast Guard approval, and inserted those in the Tennessee river right behind our facility, thinking we would primarily get local and regional coverage. Andy Gellis called me a week later [from California] and said, 'Hey, I just saw you on the ESPN Top Ten Plays of the Day.'"

He also played a videotape of an unexpected PR opportunity. A woman who



Toby Mensforth

had helped a convict escape from a Kansas penitentiary was interviewed in jail and asked why they had gone to Chattanooga, where they were apprehended. She replied, "To go to the aquarium and the IMAX," adding "They were great!" Stalans quipped that he is "still analyzing our surveys to see whether escaped convicts prefer *Wild Safari* or *Deep Sea 3D*."

The Future of Sponsorship. Moderator: Mary Jane Dodge, M.J. Dodge & Associates; Robert Kresser, K2 Communications; Wit Ostrenko, Museum of Science and Industry, Tampa; Patty Collins, MacGillivray Freeman Films; Emily Loeks, Celebration! Cinema.

Dodge recalled the survey of five top LF films that Mike Day of the Science Museum of Minnesota conducted for the GSTA in 2004, which found that only 56% of production expenses were returned to producers from film leases. This means that LF filmmakers must get 44% of their budgets in the form of sponsorships or other "free" money.

Obtaining sponsorships for films is more important than ever, she said, but the competition is fierce: 69% of all sponsorship dollars go to sports, and only 10% go to entertainment, tours, and attractions, the segment that includes LF films.

The good news, Dodge said, was that "we have a spectacular product!" LF view-

ers have very attractive demographics, LF theaters offer the biggest and best film experience, and the films' topics are "socially enriching." The films are also an alternative to traditional media, such as television and radio, which advertisers are finding less effective. She asked, "Why not us? We should get *all* the sponsorship money!" The key to successful sponsorships, she said, was to form successful partnerships between producers, sponsors, and theaters (who must deliver many of the benefits sponsors expect).

Speaking for producers, Kresser said that 85-90% of his time is spent looking for sponsorships. He has learned that "there is no corporation in America that has a line item on the budget that says 'IMAX film.'" To persuade companies to spend money on an LF film, a producer has to reach someone higher in the company than the marketing manager, and the project being presented has to have content that is "strategically relevant" to the company.

As an example, Kresser estimated that there may be 15 major corporations that have taken a stance on combating global warming. An LF film that dealt with global warming would be of greater interest to one of those companies than, say, to Chevrolet.

Another advantage of LF films is their global reach, he said. It's hard to buy television advertising on a worldwide scale, so the "global stage" that LF films offer can be attractive. The trick is to integrate the network of theaters so that producers can make promises to the sponsors that will be fulfilled at the local level. He said this is the hardest part of the process, but that local implementation is vitally important to companies that are being asked to put up millions of dollars for a film. The GSCA's Industry Development committee will be developing a set of standard ways in which theaters can support sponsors and producers.

In response to a question from the audience, Kresser said that more often than not sponsors expect some financial return on their investment beyond the exposure from the film. He tries to convince sponsors that the business model for producers is "skimpy," adding that "if you're dealing

with a bazillion-dollar corporation, a return on investment in a film like this shouldn't really be uppermost in their mind."

Ostrenko spoke of turning the triangle of producer/sponsor/theater into a diamond by adding the fourth point: the audience. By learning more about the audiences, theaters can show local and national sponsors how attractive a proposition LF films can be. He described a case of a great fit between local and film sponsors. When MOSI showed MacGillivray Freeman Films' *Top Speed*, which was sponsored by Porsche, a local dealership allowed the museum to bring its local sponsors to their test track to drive Porsches and Hummers.

Collins spoke about the benefits that sponsors expect. As a producer/distributor, she can promise a sponsor those things that she controls directly, including exposure in the film's credits, advertising, and educational materials, as well as public relations exposure. Other benefits that the theaters must deliver, such as special events, have to be presented as opportunities, with the understanding that they aren't guaranteed at every location.

She said that her "wish list" of benefits she'd like to be able to offer sponsors included knowing early on that specific theaters of interest to the sponsor were committed to booking the film; a guarantee that a certain number of theaters will permit in-theater exposure (such as product

(see GSCA on page 8)



Mary Jane Dodge



Emily Loeks

(from GSCA on page 7)

giveaways); and protection from "ambushing" by local sponsors that compete with the film sponsor.

According to Loeks, "Local sponsorship is no longer 'found revenue' for commercial theaters; it's part of our budgetary line items." After trying to find local sponsors for individual films, Celebration Cinema has moved to finding sponsors for their theaters. These sponsors get lobby presence, on-screen promotion, and other benefits that film sponsors may expect. These local sponsorships allow her theaters the freedom to offer film sponsors the premiere screenings, events, and discounts they expect. But in other areas, "we can't disrupt a three-year sponsorship at a local level for a film that will be in our theater for several months."

She said that being in a small midwestern market, she would love to have more participation from national sponsors. A few have used a film to create a major community event in association with local charities, and she would like to see more of that.

Dodge asked SK Films' Jonathan Barker to describe the success of Terminix's sponsorship of *Bugs!* He said that early in the process Terminix looked at the U.S.

markets with LF theaters and, on the basis of its revenues and advertising buys in those markets, rated each as an A, B, or C. Programs were designed for each level of interest, and theaters were approached, even before leases were signed, to customize the programs to their market. Terminix dedicated an employee to work with theaters on this program.

Barker said that Terminix has decided to reduce its reliance on conventional advertising, and he was pleased to learn that additional *Bugs!* films were part of the company's five-year plan. But he warned that the television industry is not ignoring the shift in ad spending, and TV production companies are now working to get sponsors to fund whole series. This will make it harder for LF producers. He concluded that the whole industry must understand what sponsors need and expect at every level because "these films will not happen without major corporate sponsorship."

The Smithsonian's Mensforth pointed out that sometimes internal conflicts within institutions can undermine support for a sponsor. The development department may not set a high priority on projects and events that don't result in income directly to their coffers, even if they benefit the museum in other ways. Museum leadership must overcome such attitudes, and make sure that the whole organization sees the value of sponsor support, a point echoed by Barker.

Members' meeting

Over lunch on the first day, the association held its first official member meeting. GSCA chairman Andy Gellis introduced the new officers and board members, and outlined the committee structure. Treasurer Gordon Stalans presented the 2006 budget, which projects revenues of US\$886,000, expenses of \$863,000, and income of \$23,000, and an expectation of net assets of \$279,000 at the end of the year.

Conference committee chair Patricia Keighley reported that the conference should contribute \$125,000 to the association's coffers. The association currently has a total of 220 members in 26 countries: 180 corporate members, 38 individu-

als, and 2 students.

Rob Lister, Imax Corporation's executive vice-president for legal affairs, continued a GSTA conference tradition of reports from the company. He spoke about the announcement that Imax has begun the process of seeking a buyer or strategic partner (see *The Biz, LFX, March 2006*), saying that company believes additional capital is needed to fund the "next stage of growth." This includes expanding the worldwide network of IMAX theaters and funding research into a digital replacement for its film projectors. He stressed that the process would have no impact on existing theaters or system sales, and that a new owner or partner could benefit the whole theater network.

Lister said that if the process results in no buyer or partner, the company will still be healthy, but that "there remain a lot of challenges in this environment to being a public company," and that Imax could be more successful if it didn't have the short-term pressures of being publicly traded. He said Imax hopes to be able to make an announcement about the process by summer.

On the growth of digital cinema, Lister said he doesn't see it as either the death knell of the LF industry or its savior, add-



Patty Collins

ing that the audience doesn't care about what is in the booth, but only what's on the screen. He argued that the 3D digital release of *Chicken Little* last fall was not as financially successful as the IMAX 3D release of *The Polar Express* had been the year before, and that the respective theater experiences were quite different.

In response to questions from the audience, Lister said that he couldn't confirm reports that Imax was working with Sony on a digital projector (see *The Biz*, *LFX*, March 2004), but said that the company does have "very close relationships to some very prominent players in the digital cinema world."

[LFX has since confirmed with well-placed sources that Imax and Sony have been discussing the possibility of putting the IMAX brand on Sony projectors for LF applications, although no agreements have yet been reached.]

On the question of when Imax will announce its digital projectors, Lister declined to be more specific than the "near future," but he emphasized that "anything we roll out...will be worthy of the IMAX brand. There's no way we're going to rush to market with something that provides anything less than what consumers have expected and associated over the last 40 years with the IMAX experience." He added that the company is developing an upgrade path for existing customers to convert to digital when those systems are available.

Keynote speaker: Mike Laddin

Mike Laddin is president of Leader Point, a consulting firm that helped GSTA and LFCA in the unification process. He offered inspiration to GSCA members as they move forward, encouraging "out of the box" thinking and suggesting that they have to "put on a completely

different set of glasses" to solve some problems. He named three industries that didn't exist ten years ago — premium coffee (e.g. Starbucks), bottled water, and MP3 music players (e.g. iPods) — as examples of businesses created to fill needs that people didn't know they had.

Laddin said that the GSCA can help its members by sharing information, identifying opportunities, and working together to seize those opportunities and make all

prank call from some buddies. He dismissively said, "If you come to San Diego we can talk about it," then hung up and thought nothing more about it. A few months later, Ferguson called from San Diego and proposed getting together. "By then I had actually tumbled to the fact that it really was Graeme Ferguson, and I said, 'By the way, what brings you to San Diego?' and he said, 'Well, I came to see you.' And when he said that, I remember

the sweat breaking out on my brow," at the realization that he really was going to take on this daunting challenge.

Before being approached by Ferguson, Hall had worked in smaller film formats, and said that he had assumed that the larger the format, the more sophisticated the cameras would be. So he was surprised that the underwater housing for the Mark II IMAX (2D) camera was the "biggest point-and-shoot system I'd ever seen. There was no viewfinder, no straight edges, no way to point it accurately. You just hold it out there, shoot

your \$3,000 worth of film, and hope for the best."

For *Into the Deep*, thanks to the seven-minute load capacity of the IMAX Solido 3D camera, Hall was able to capture a complete sequence of a lobster molting out of its shell, something that had never been captured on film before. Even his marine biologist expert had never seen it.

In 1997 WGBH Boston asked him to direct, and his wife Michele Hall to produce, *Island of the Sharks*, about the Cocos Islands in the Indian Ocean, southwest of Indonesia. Normally the Cocos is "the sharkiest place in the world," but that year's El Niño warmed the water, driving out all major predators. "For the first 64 days of making *Island of the Sharks*, there were no sharks." They filmed other animals, shot aerials from a specially built ultralight aircraft, and considered chang-

(see GSCA on page 10)



Howard Hall received the Vision Award from Kodak's Beverly Pasterczyk.

members successful.

Kodak Vision Award: Howard Hall

The Kodak Vision Award, which recognizes excellence in LF cinematography and filmmaking, was presented to Howard Hall by Kodak's Beverly Pasterczyk at an event on Thursday evening.

Hall's LF credits include directing *Into the Deep* (1994), *Island of the Sharks* (1999), and this year's *Deep Sea 3D*, and cinematography for *Journey Into Amazing Caves* (2001) and *Coral Reef Adventure* (2003). The presentation reviewed some of Hall's achievements, and was hosted by Imax's David Keighley, who interspersed his discussion with Hall with clips from his films.

Hall recounted how, when he got a phone call from Imax founder Graeme Ferguson about making the first underwater 15/70 3D film (*Into the Deep*), the idea was so outlandish that he thought it was a

GSCA 2006 Films in Progress

<p>The Alps: Giants of Nature MacGillivray Freeman Films Length: 40 minutes Release Date: 2006 Format: 2D</p> <p>Explore the beauty of the Alps, home to some of the most famous peaks in the world, including the Matterhorn. Follow the footsteps of climbing pioneers such as John Harlin III, who will attempt to climb the Eiger — the mountain that took the life of his famous father nearly 40 years ago.</p>	<p>Hurricane on the Bayou MacGillivray Freeman Films Length: 40 minutes Release Date: 2006 Format: 2D</p> <p>Before Hurricane Katrina, production began on this film about Louisiana's vanishing wetlands and the untold disaster their disappearance has created for the people of New Orleans. Witness a region rich with culture, biodiversity and the warm spirit of the Cajun and native people. Produced in association with Audubon Nature Institute.</p>
<p>The Ant Bully: An IMAX 3D Experience Imax Corporation Length: TBD Release Date: Aug. 4, 2006 Format: 3D</p> <p><i>The Ant Bully: An IMAX 3D Experience</i>, an animated CGI film from Warner Bros. Pictures, will be digitally converted into IMAX 3D and feature proprietary IMAX DMR technology. <i>The Ant Bully</i> tells the tale of a young boy who is magically shrunken down and sentenced to hard labor in the ruins.</p>	<p>Poseidon: The IMAX Experience Imax Corporation Length: TBD Release Date: May 12, 2006 Format: 2D</p> <p><i>Poseidon: The IMAX Experience</i>, from Warner Bros. Pictures, has been digitally re-mastered into the unparalleled image and sound quality of the IMAX Experience, with proprietary IMAX DMR technology. When a wave capsizes a luxury cruise ship, a small group of survivors find themselves unlikely allies in a battle for their lives.</p>
<p>Dolphins & Whales 3D (wt) 3D Entertainment Ltd. Length: 42 minutes Release Date: 2007 Format: 3D</p> <p>From 3D Entertainment, the producers of <i>Sharks 3D</i> and <i>Ocean Wonderland 3D</i>, comes the final installment in their celebrated ocean themed trilogy, <i>Dolphins & Whales 3D</i>. Pull on your diving suit and join these wild, fascinating, and graceful creatures for a unique film experience in 3D. Principal photography on <i>Dolphins & Whales 3D</i> began in 2005 and will be completed in 2007.</p>	<p>Postcards From The Future Mahalo Bay Films Length: 35 minutes Release Date: TBD Format: 2D</p> <p><i>Postcards From The Future</i> is a "future documentary" narrative that tells the story of man's future colonization of the moon through "video postcards" sent back to Earth by an electrical engineer who is working to build a base on the moon.</p>
<p>Fireworks 3D! Magellan Entertainment Length: TBD Release Date: TBD Format: 3D</p> <p><i>Fireworks 3D!</i> is the story of fireworks, the story of a world renowned pyrotechnician and the story of today's great fireworks shows. Locations include the USA, China, Japan, Britain, Canada, France, Italy, and Spain. The pyrotechnician is Christophe Berthonneau, known for the Millennium Eiffel Tower show and the Athens Olympic Games.</p>	<p>Ride Around the World Trinity Films Length: 44 minutes Release Date: June 2, 2006 Format: 2D</p> <p><i>Ride With Cowboys</i> explores a thriving global culture that has helped shape Western civilization for a thousand years. The film transports viewers to Morocco, Spain, Mexico, Argentina, Patagonia, United States of America and Canada, to ride with exotic horse-and-cattle peoples in an active, educational giant screen experience they'll never forget.</p>
<p>Fly Me To The Moon nWave Pictures Length: 90 minutes Release Date: April 2007 Format: 3D</p> <p><i>Fly Me To The Moon</i> is the story of three spirited and curious pre-teen flies who live across from Cape Canaveral in 1969 and dream of going into space. This thrilling animated 3D feature film will connect a new generation of children and their parents to the adventure and excitement of space exploration, experienced via stunning visuals that draw upon one of mankind's most memorable, historical moments: man's first landing on the moon.</p>	<p>Space Journey MacGillivray Freeman Films Length: 40 minutes Release Date: 2008 Format: 2D</p> <p>Does life exist somewhere else in the universe? This question is fueling an explosion in scientific and technological exploration. This film will take our imagination beyond Earth to tell the stories of the pioneers who dedicate their lives to the exploration of space.</p>
<p>Happy Feet: An IMAX 3D Experience Imax Corporation Length: TBD Release Date: Nov. 17, 2006 Film Format: 2D</p> <p><i>Happy Feet: An IMAX 3D Experience</i>, an animated CGI film from Warner Bros. Pictures, will be digitally converted into IMAX 3D and feature proprietary IMAX DMR technology. <i>Happy Feet</i> is a comedy adventure set in the land of the emperor penguins in the heart of Antarctica.</p>	<p>Superman Returns: The IMAX Experience Imax Corporation Length: TBD Release Date: June 30, 2006 Format: 2D</p> <p><i>Superman Returns: The IMAX Experience</i>, from Warner Bros. Pictures, has been digitally remastered into the unparalleled image and sound quality of the IMAX Experience with proprietary IMAX DMR technology. Following a mysterious absence of several years, the Man of Steel comes back to Earth in this epic action-adventure.</p>

(from GSCA on page 9)
ing the title of the film, until eventually the sharks returned.

On *Coral Reef Adventure*, Howard and Michele became movie stars when director Greg MacGillivray decided he wanted an adventure film rather than a typical natural history film. Hall decided that this required real adventure, so he decided to dive and film below 350 feet (100 meters), deeper than he or his crew had ever been before. This required special breathing apparatus, with exotic gas mixtures, and pressurized camera housings to withstand the tremendous pressures. Unfortunately, the unusual conditions caused the cameras to fail about half the time. They made 21 dives — only one per day — but the cameras worked on only 11 of them.

The stress led Hall to make a mistake with his breathing equipment at depth, leading to a near fatal case of the bends.

The drama of the accident was captured and incorporated into the final film. (See Michele Hall's account of making *Coral Reef Adventure* in the August 2001 issue of LFX.)

Hall said he saw Ferguson and producer Toni Myers at the 2003 GSTA conference in Glasgow, and told them it was time to make the sequel to *Into the Deep*, which had become one of the most popular and successful 3D films ever made. Warner Bros. agreed to fund the film, and they started working on *Deep Sea 3D*, which was released in March 2006. (See the feature story on the making of *Deep Sea 3D* in the March issue of LFX.)

Keighley revealed a remarkable detail about the film: it includes a few shots of a right whale that Hall filmed more than ten years ago in 16mm. Imax was able to blow them up to full-screen 15/70 with the DMR process and convert them to 3D.

Coverage of the GSCA conference will continue in the May issue of LF Examiner.

The following people helped make the GSCA conference a success:

GSCA Staff:

Gretchen Jaspering, Tammy Seldon, Jeannie Moore.

Conference Committee:

Diane Carlson, Andy Gellis, Rick Gordon, Patricia Keighley, Tim Knapp, LeRoy London, Richard Mohabir, Andrew Oran, Beverly Pasterczyk, Susan Richie, Cheri Rivers, Glenn Shaver, Gerald Smith, Phil Streather.

Volunteers and special help:

Mark Adukiewicz, Chip Bartlett, Ben Brunkhardt, Ed Capelle, Craig Blower, Lois Kaye, David Keighley, Jeff Kirsch, James Neihouse, Mary Nucci, Larry Polla, Tim Sasso, Ray Tochhio, Khairah Walker.

GSCA 2006 Films in Development

<p>The Aerodynamics of Flight (wt) MacGillivray Freeman Films Length: 40 minutes Release Date: TBD Format: 2D</p> <p>An innovative and evocative thrill ride featuring low speed planes, supersonic jets and rockets. Vintage and classic aircraft play significant roles as the history of design leads us to modern day experimental labs and wind tunnels in an exciting and educational story.</p>	<p>The Ice Age Giant Screen Films Length: 40 minutes Release Date: Winter 2008 Format: 2D</p> <p><i>The Ice Age</i> will chronicle one of the most intriguing time periods in history — a time when massive glaciers and polar ice sheets descended upon much of North America, Europe, and Asia. Absorbing audiences in a fascinating interplay of historical and scientific disciplines, from astronomy, oceanography, and climatology to geography, geology, and anthropology, the film will take audiences to stunning and remote locations around the world.</p>
<p>The Arctic (wt) MacGillivray Freeman Films Length: 40 minutes Release Date: TBD Format: 2D</p> <p>Follow an expedition team as they set out to study the present and future of our planet's north and south poles. The film will be launched in conjunction with massive scientific and educational activities planned worldwide for the International Polar Year of 2007/2008.</p>	<p>Locomotive 3D K2 Communications Length: 45 minutes Release Date: 2008 Format: 3D</p> <p>Trains have always been among the most provocative and romantic symbols of power and speed. They transformed the faces of nations around the globe and are still the most energy efficient and environmentally benign land transportation in the world. Instrumental in building modern civilization, railroads can now help to save it.</p>
<p>Beyond the Great Wall (wt) SK Films Length: 40 minutes Release Date: Spring 2008 Format: 2D & 3D</p> <p>China is a land of invention. From rockets to waterworks to steel processing and countless other technologies, China is reaching out now beyond the Great Wall to reclaim its own legacy of invention to fuel its remarkable expansion. Witness contemporary China from the perspective of its rich history of invention.</p>	<p>Molecularium: Riding Snowflakes Rensselaer Polytechnic Length: 23 minutes Release Date: Dec. 2006 Format: 2D</p> <p><i>Molecularium: Riding Snowflakes</i> is a thrilling ride, a musical cartoon, and a magical journey into the amazing world of atoms and molecules. Aboard the most fantastic ship in the Universe, join Oxy, a precocious young oxygen atom, and Hydro and Gydra, her hydrogen sidekicks, on an immersive and unforgettable adventure.</p>
<p>Butterflies (wt) MacGillivray Freeman Films Length: 40 minutes Release Date: TBD Format: 2D</p> <p>Explore the mysteries of butterfly survival in Peru as scientists voyage to the heights of Huascarán in search of a rare blue butterfly. Audiences will take an adventure through some of the most spectacular scenery on earth, raft down turbulent white waters, trek across steep gorges, traverse perilous glaciers and climb rugged cliffs.</p>	<p>Mummies: Secrets of the Pharaohs Giant Screen Films Length: 40 minutes Release Date: 2007 Format: 2D</p> <p>Audiences will journey to the tombs of the great pharaohs of Egypt, exploring the history of ancient Egyptian society as told through the mummies of the past. The film will examine in detail the mummification process, its role in Egypt, and what modern scientists are able to learn from state-of-the-art DNA research.</p>
<p>Cellwars (wt) SK Films Length: 40 minutes Release Date: Spring 2008 Format: 2D & 3D</p> <p>Every day, inside our bodies great wars are waged using some of the most powerful weapons ever conceived in nature or by mankind. Experience these daily battles in awe-inspiring close up at the cellular level. It's a science action movie.</p>	<p>Native Americans (wt) MacGillivray Freeman Films Length: 40 minutes Release Date: TBD Format: 2D</p> <p>This film will capture the vibrant power and unique beauty of Native American culture. From the heartfelt teachings of respect for all living things, to rich cultural traditions, history and heroes, we share this story of visual poetry of color, art, and nature.</p>
<p>The Cow Parade Story (wt) Magellan Entertainment Length: TBD Release Date: TBD Format: TBD</p> <p>Tens of millions in 35 cities worldwide have been awed by Cow Parade — an urban art installation where life-sized cow sculptures with thought provoking imagery take over city centers. As funny, entertaining, and eccentric as Cow Parade is, this giant screen film will be even more so.</p>	<p>Peace (wt) Hildebrand Productions Inc. Length: 45 minutes Release Date: TBD Format: 2D</p> <p>An awe-inspiring celebration of the beauty, wonder, and global interconnectedness of humanity. Filmed in more than 30 countries, <i>Peace</i> takes a journey that revels in the hopes, dreams, and courage of the human spirit. An epic quest of unimaginable adversity, unearthing a basic human goodness that exists in all cultures.</p>
<p>Crocs and Sharks 3D (wt) Imax Corporation Length: TBD Release Date: 2007 Format: 3D</p> <p>Join the world famous crocodile hunter, Steve Irwin, on an exciting IMAX 3D adventure and come face-to-face with some of the planet's most dangerous animals. Irwin's larger-than-life personality and insatiable curiosity is magnified on the IMAX screen as he encounters crocodiles, sharks, and other treacherous creatures both on land and in the sea.</p>	<p>Portrait of America LightSource LLC and Multi Image Productions Inc. Length: 47 minutes Release Date: Fall 2007 Format: 2D</p> <p><i>Portrait of America</i> includes five powerful true stories, breathtaking photography, thrilling aerial scenes, and some of the most touching human moments ever presented on the giant screen. Freedom, opportunity, and responsibility are core to the uniquely American experience. Sponsors include Coca Cola, American Airlines, FedEx, and Readers Digest.</p>
<p>Dinosaurs! (wt) Maryland Science Center Length: 40 Release Date: March 2007 Format: 3D</p> <p>American Museum of Natural History paleontologist Michael Novacek and colleagues' 2006 dinosaur expedition to Mongolia's Gobi Desert will be juxtaposed with archival footage of his famous 1920s predecessor, Roy Chapman Andrews. Their important dinosaur discoveries, combined with stunning computer graphics, will depict the adventures, science and process of paleontology.</p>	<p>River of Doubt: Theodore Roosevelt's Greatest Adventure (wt) MacGillivray Freeman Films Length: 40 minutes Release Date: TBD Format: 2D</p> <p>The story of American president Roosevelt's perilous 1914 journey with his son and famed Brazilian naturalist/adventurer Colonel Rondon down the uncharted River of Doubt in Brazil. Starvation, madness, fatal accidents, even murder combine to make this true story among the best adventure tales of all time.</p>
<p>Flight of the Butterflies (wt) SK Films and Principal Large Format Length: 40 minutes Release Date: Summer 2008 Format: 2D & 3D</p> <p>What creature travels 80 miles a day, yet weights only half a gram? The Monarch butterfly. Every fall 500 million of these animals migrate from Canada to the same area of Mexico. Why? How do they navigate? Join us on this epic journey. Experience one of nature's most amazing spectacles.</p>	<p>The Romans (wt) MacGillivray Freeman Films Length: 40 minutes Release Date: TBD Format: 2D</p> <p>A visual and narrative tribute to the epic story of the Roman Empire, its fascinating characters, and its modern vibrancy. The Roman influence survives through its amazing monuments and ruins, and the powerful impact it has had on cultures and countries is evident around the globe today.</p>
<p>Great White: The Sharks of Isla Guadalupe (wt) Principal Large Format and SK Films Length: 40 minutes Release Date: Spring 2008 Format: 2D & 3D</p> <p>Three men, three different worlds, one quest. Join a legendary underwater filmmaker, an intrepid free diver and a satellite-tagging scientist on their exciting expedition to one of the most important populations of great white sharks on earth at Isla Guadalupe. Enter and understand the world of this awesome apex predator.</p>	<p>Surfari 3D (wt) Imax Corporation Length: TBD Release Date: 2007 Format: 2D & 3D</p> <p>Travel the world with renowned surfer Laird Hamilton, along with some of the sport's top competitors, or a journey to conquer Mother Nature's coolest waves. Set to an adrenaline-pumping soundtrack, <i>Surfari 3D</i> will take audiences inside the tube and atop the crest of these monster waves for a truly daring experience.</p>

Gellis on the Future of GSCA and the Industry

LF Examiner: As chairman of the newly formed GSCA, what do you see as the association's top goals moving forward?

Andrew Gellis: Now that the industry is unified under one association, we hope to utilize the goodwill that's been generated and assume a leadership role in working to solve some of the industry's long-standing issues.

The first goal is to provide real membership benefits. Money spent by the organizations and individuals, through conference participation or in support of association publications, should provide tangible benefits. Internal and external exposure, access to data, professional development, sponsorship support, networking opportunities, and problem solving are the key areas I'd like to see us concentrate on.

By developing a strong, active committee structure, dividing the work, creating tangible goals, we have an impact. For instance, we should begin to accumulate the industry data — accurate box-office and attendance figures — so we provide the type of comprehensive information that producers, distributors, and exhibitors can use to attract sponsorship and equity investment.

The recent Los Angeles conference was a great beginning for the association; we need to build upon its success to ensure that future conferences continue to meet the needs of the membership.

I'd like to see the association take a role in re-invigorating or expanding the school group business. We can study this business, accumulate the data to inform filmmakers about school curriculum to help target film topics, coordinate with future museum exhibits, and even seek national and international sponsors on behalf of the membership.

The Association will use the unification to promote unity so that we can collectively provide positive momentum to the industry as a whole.

What are some of the best ideas you've gotten from the membership about the role and functions of the GSCA?

There seems to be a strong desire for the association to develop a comprehensive Web site on behalf of the industry. We see this as partially a membership benefit, but also as a means to promote the industry to others, including the public, the larger film, entertainment, and museum communities, as well as to potential outside sponsors and investors.

Board and membership input indicates we should be actively re-thinking our publications and communications options. We are committed to two more issues of *The Big Frame*. We are exploring the idea of publishing an annual yearbook or annual report that provides valuable end-of-year information.

Most importantly, the membership expressed a desire for the association to assume a leadership role.

What is your view of the future of the giant-screen industry in general, particularly in light of developments in digital projection and production technologies?

The industry can only benefit from technological advance. Our challenge is to use the technology to our advantage. Keeping production costs in line is always a priority, and technology can be useful. That said, we should always be striving to maintain our quality advantage and new technology should not diminish that quality. Giant-screen theaters continue to offer the best picture quality in the market. As long as the theaters run film, the business will be the same. Technology should be transparent to the audience. The challenge is to find ways to utilize the technology to make better films.

The future of the business is in the hands of the filmmakers and the exhibitors. The new audiences being exposed to the giant screen through IMAX's DMR process must be converted to lifelong fans of the giant screen in all of the industry's venues. Collectively, we need to open ourselves to collaboration across all parts of the industry to provide a fabulous experience for the public. Box-office success will inevitably keep us healthy.

2006 GSCA Board Members

* Member of interim board

† Member of last GSTA board

‡ Member of last LFCA board

Commercial Theaters:

Terrell Falk*†, Cinemark, USA, Inc.
Berend Reijnhoudt*†, Omniversum

Distribution:

Jonathan Barker*‡, SK Films, Inc.
Mark Katz, National Geographic Giant Screen

Institutional Theaters:

Diane Carlson, Pacific Science Center
Toby Mensforth‡, Smithsonian (Vice Chair)

Manufacturers and Suppliers:

Patricia Keighley, DKP/70MM Inc.
(Secretary)
Andrew Orant‡, FotoKem

Production:

Greg MacGillivray†, MacGillivray Freeman
Phil Streather, Principal Large Format

At-Large:

Andy Gellis*‡, Cinevest (Chair)
Rick Gordon, RPG Productions, Inc.
Don Kempf, Giant Screen Films
Mike Lutz, MacGillivray Freeman Films
Cherie Rivers‡, Museum of Science, Boston

Ex Officio:

Euromax: Dick Vaughan, National Museum

of Photography, Film and Television
Oh-Gata: Dr. Mamoru Mohri, National Museum of Emerging Science and Innovation

Appointed:

Kim Cavendish†, Museum of Discovery and Science
Rick Gordon‡, RPG Productions
Emlyn Koster*†, Liberty Science Center
Rob Lister†, Imax Corporation
Gordon Stalans*‡, Tennessee Aquarium
(Treasurer)

(from *SHORTS* page 28)

the museum's Steven F. Udvar-Hazy Center," according to a press release. The gift is the largest single corporate donation ever made to the Smithsonian. In recognition, the central structure at the Udvar-Hazy Center will be named the Boeing Aviation Hangar.

Boeing had previously given NASM \$5 million for the Chantilly, VA, facility, as well as \$1.4 million for the "How Things Fly" gallery at the downtown Washington, DC, museum in 1996. The museum's collection includes 43 Boeing-built or related aircraft, several of which are on display at the Udvar-Hazy center.

Dinosaurs 3D Web site launched

Sky High Entertainment has launched a new Web site for its next 3D LF film, *Dinosaurs 3D*. The site, www.Dinosaurs3Dmovie.com offers images, videos, and information about the film, which is set to open in December.

The company has also launched a new corporate Web site, www.shemovie.com, with details about its films and services.

IDA offers seminars, awards

The International Documentary Association is accepting entries for its annual awards presentations, and is offering a series of seminars in Los Angeles in May.

The IDA Awards Competition presents awards each year to documentaries in four categories: Feature (more than 40 minutes), Short (less than 40 minutes), Limited Series, and Continuing Series. In addition, films from any of those categories are eligible for the IDA/ABC News Video Source Award, for best use of news footage in a documentary, and the Pare Lorentz Award, which recognizes a film that "demonstrates one or more of Lorentz's central concerns: the appropriate use of the natural environment, justice for all, and the illumination of pressing social concerns." The latter two awards include cash honoraria of \$2,000 and \$2,500 respectively.

The final deadline for entries, which must be submitted on VHS or DVD, is June 9, but entries received before May 12 get a discount on the submission fee.

Five seminars will be held on four con-

secutive Mondays in May, with the last on the last Tuesday of the month. With the theme "2006 Documentaries A-Z," the discussions will cover such topics as Fair Use (May 1), making money (May 8), distribution in the digital age (May 15), engaging the public (May 22) and film festivals (May 30). While not oriented specifically at LF films, the sessions may have relevance for some in the industry.

The seminars will be held at the Eastman Kodak Company, 6700 Santa Monica Blvd., in Hollywood. The cost for IDA members is \$70 each or \$240 for all five, and for non-members is \$90/\$360.

For more information on the awards or the seminars, visit www.documentary.org.

Worldwide LF Theater Inventory

As of April 1, 2006

By Manufacturer								
Mfr	Af	As	Eu	ME	NA	SA	Tot	
CDC		2	1		3		6	
GOTO		22		1			23	
IMAX	3	41	43	6	164	1	258	
IWRK		22	7		22	1	52	
KINO		1	2		5		8	
MEGA	1	3	6	1	15	1	27	
Other		7	9		3		19	
Total	4	98	68	8	212	3	323	

By Format and Operator Type

C = Commercial Standalone CT = Theme Park
CM = Multiplex I = Institutional

	C	CM	CT	I	Total
Africa	8/70				1 1
	15/70		2		1 3
	Total	2		2	4
Asia/Pac	8/70	5		6	22 33
	10/70			2	19 21
	15/70	9	9	2	24 44
	Total	14	9	10	65 98
Europe	8/70	3	5	5	11 24
	15/70	12	15	5	12 44
	Total	15	20	10	23 68
Middle East	8/70		1		1
	10/70				1 1
	15/70	1	4		1 6
	Total	1	5		2 8
North America	8/70	6	8	1	26 41
	15/70	26	52	4	89 171
	Total	32	60	5	115 212
South America	8/70				2 2
	15/70				1 1
	Total				3 3
World	8/70	14	14	12	62 102
	10/70			2	20 22
	15/70	48	82	11	128 269
	Total	62	96	25	210 392



* New listing.

Underlined titles are 3D

Updated information is printed in bold.

Unless noted, all films are being shot in 15/70 and will run about 40 minutes.

Poseidon

Radiant Productions; distributor: Warner Bros.; director: Wolfgang Petersen; script: Mark Protosevich, Akiva Goldsman; producers: Wolfgang Petersen, Mike Fleiss, Duncan Henderson, Akiva Goldsman. Cast: Josh Lucas, Kurt Russell, Emmy Rossum, Richard Dreyfus. Release: May 12, 2006.

— Film will be converted to 15/70 with the IMAX DMR process.

Ride Around the World (formerly Ride with Cowboys)

Trinity Films; distributor: tba; director: Harry Lynch; DP: Rodney Taylor; script: Harry Lynch, Jasper Wynn; line producer: Greg Eliason; producer: Brady Dial; senior producer: Jeff Fraley. Release: June 2, 2006.

— Principal photography is complete. Post production is under way.

Superman Returns

Red Sun Productions; distributor: Warner Bros.; director: Bryan Singer; DP: Newton Thomas Sigel, ASC; score: John Ottman; script: Dan Harris, Michael Dougherty; producers: Gilbert Adler, Jon Peters, Bryan Singer. Cast: Brandon Routh, Kevin Spacey, Kate Bosworth, Eva Marie Saint. Release: June 30, 2006.

— Film will be converted to 15/70 with the IMAX DMR process.

Ant Bully

Playtone Films; distributor: Warner Bros.; writer, director, producer: John A. Davis; producers: Gary Goetzman, Tom Hanks; executive producer: Keith Alcorn. Cast: Zach Tyler, Nicolas Cage, Julia Rob-



erts, Meryl Streep. 3D. Release: Aug. 4, 2006.

— Film will be converted to 15/70 3D with the IMAX DMR process.

Open Season

Sony Pictures Animation; distributor: Sony Pictures Releasing; directors: Roger Allers, Jill Culton, Anthony Stacchi; script: Steve Bencich, Ron J. Friedman; executive producers: John B. Carls, Steve Moore. Cast: Martin Lawrence, Ashton Kutcher, Debra Messing. 3D. Release: Sept. 29, 2006.

— Film will be converted to 15/70 3D with the IMAX DMR process.

Happy Feet

Kingdom Feature Productions; distributor: Warner Bros.; director: George Miller; script: Warren Coleman, John Collee, George Miller, Judy Morris; producers: Bill Miller, George Miller, Doug Mitchell. Cast: Hugh Jackman, Nicole Kidman, Robin Williams, Elijah Wood. 3D. Release: Nov. 17, 2006.

— Film will be converted to 15/70 3D with the IMAX DMR process.

Dinosaurs 3D (wt)

Sky High Entertainment; distributor: Sky High; director: Marc Fafard; DP: William Reeve; aerial DP: Carl Samson; script: Marc Fafard; score: Pierre Rousseau; producer: Carl Samson. 3D. Release: Dec. 1, 2006.

— Principal photography is complete. CGI is under way.

Hurricane on the Bayou

MacGillivray Freeman Films, Audubon Nature Institute; distributor: MacGillivray Freeman Films; director, producer: Greg MacGillivray; camera: Greg MacGillivray, Brad Ohlund, Jack Tankard, Ron Goodman; script: Glen Pitre; executive producer: Audubon Nature Institute. Narrator: Meryl Streep. Release: Dec. 22, 2006.

— Release has been delayed to allow revisions to the storyline.

— February: Returned to Louisiana to film residents speaking about the effects of Katrina on their lives.

— Creating new CGI to simulate the force of the hurricane.

Big Wave Hunters

Deep Water Films in association with Graphic Films; distributor: tba; director: Ryan Casey; DP: Steve Ford; co-producer: Ian Pancer; producers:

Ryan Casey, Steve Ford. Release: Early 2007.

— January: Captured 50-foot waves at Mavericks near San Francisco.

— Planning to film in Maui and Todos Santos in Mexico.

The Alps: Giants of Nature (wt)

MacGillivray Freeman Films, 4iS Four Eyes AG; distributor: MacGillivray Freeman Films; director, editor: Stephen Judson; producer: Greg MacGillivray; camera: Greg MacGillivray, Brad Ohlund, Michael Brown, Ron Goodman; script: Stephen Venables; line producers: Mark Krenzien, Anne Marie Hammers; executive producers: Alexander Biner, Harrison Smith. Release: March 2007

— April-May: Filming will resume in Switzerland.

Fly Me to the Moon

nWave Pictures; distributor: nWave Pictures Distribution; director: Ben Stassen; script: Domonic Paris; producers: Charlotte Huggins, Gena Gallo; executive producers: Ben Stassen, Domonic Paris. 90 minutes. 3D. Release: Spring 2007.

— Animation has begun and will continue through early 2007.

— Will be released as a digital 3D feature, and possibly in LF 3D as well.

Balloon Fiesta (wt)

Immortal Classics; distributor: tba; writer, director, producer: Ted Gomillion; LF camera: Lee Parker; HD camera: Gary Marshall, Sid Findley, Russ Fink; executive producers: Stephen Komadina, Ted Gomillion. Release: 2007.

Dolphins & Whales 3D (wt)

3D Entertainment, McKinney Productions; distributor: 3D Entertainment; director: Jean-Jacques Mantello; DP: Gavin McKinney; score: Christophe Jaquelin; executive producer: François Mantello. 3D. Release: Fall 2007.

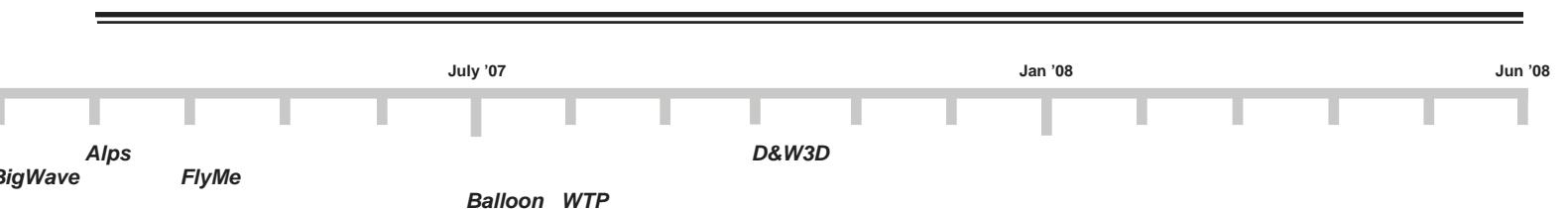
— July: Two-week expedition in the Azores to film sperm whales.

— September: Three-week expedition off Rurutu Island (Polynesia) to film humpback whales.

We The People

Inland Sea Productions; distributor: Jodi Capps; directors, writers, producers: John Altman, Aimee Larabee. Release: 2007.

— May: Filming at Mount Vernon, George Washington's home in Virginia.



Filming for Dolphins & Sharks 3D. Top left: Director Jean-Jacques Mantello, producer Francois Mantello, camera assistant Frank Maligorne, and cinematographer Gavin McKinney. Top right: setting up for an underwater shot. Bottom: McGinney swimming with bottle nose dolphins.

Would You Like Fries With That?

by Derek Threinen

This article was adapted from the author's presentation in the "Seven Habits of Highly Successful Theaters" panel discussion at the GSCA conference in March.

Anyone who has ever worked at McDonald's is excused from reading this article. You already know this stuff. Even if you haven't worked there, you may recognize the meaning of my title, and its relevance to our business. Up-selling!

The New England Aquarium hosted GSTA last fall, so many of you have been to our theater and know that it is a landmark building adjacent to the aquarium. This physical separation is an advantage, allowing us to embrace the best qualities of an institutional theater by day and a commercial standalone theater by night. Here are a few of our efforts to maximize opportunity, that I call the three E's: **Entice** the visit, **Extend** the stay, and **Enhance** the profitability.

Entice the visit

We have 1.3 million pre-qualified IMAX viewers — the aquarium's visitors — walking past our front door each year. Turning them into IMAX guests is cheaper and easier than going out to attract new viewers from somewhere else. Working through a large host institution is not always easy, but the rewards can easily be worth the effort.

A great deal of our effort is focused on encouraging guests to purchase a combination aquarium/IMAX ticket. We reinforce this in everything we do, from the time they begin planning their visit at our Web site, suggesting that a visit to the aquarium is incomplete without also seeing a giant-screen film. The combination ticket is prominently positioned on the aquarium's menu boards, onsite signage, and daily schedules, always as the default choice. Aquarium- or theater-only options are presented in a less obvious manner. Our goal is to make it easy for all aquarium guests to choose the combo.

We provide an attractive and easy-to-

understand price incentive: \$5 to upgrade an aquarium ticket to a combination ticket, whether for an adult, senior, or child. On the back end, we take a proportional hit to both aquarium admission and IMAX revenue, typically between 15 and 20% of the full retail value, which is the price we pay to get the upgrade.

One of our most successful initiatives has been to design seasonal theme programs around a film. Last year we did this for *Sharks 3D*, even though we do not have many examples of large sharks on exhibit. "Sharks: Tales and Truths" was the summer theme throughout the aquarium, and every aspect of the campus-wide program was tied in to the LF film. We created a free "passport" guide that listed all the places in the aquarium where guests could see or learn about sharks. They could have the passport stamped at each of these stations and, of course, one of the stamps was only available in the theater. This was huge for us, because once visitors are in the theater, we've found that it's much easier to get them to upgrade if they don't already have a combo ticket. As a further incentive, a special sticker was awarded to guests who collected all the passport stamps.

This year we're doing the same thing with *Deep Sea 3D*. Our Hollywood-themed summer program is titled "Stars of the Sea," and the concept is "see the film, then come into the aquarium and meet some of the stars in real life". Instead of a passport, we've created a free autograph book, with the various animals' "autographs" available at the stamping stations. The program is enhanced with costumed mascots roaming the campus as sharks and turtles from the film.

Last year we introduced cash incentives of five cents per combination ticket sold to encourage the box office staff to up-sell. Although five cents doesn't sound like a lot, it can add up to \$30 per day for a good cashier during the peak season, serious money for someone earning around \$8 an hour. This campaign costs us approximately \$12,000 per year — short money when compared to advertising

costs.

We also use a mystery shopper program to get real-world feedback on our actual guest experience, and to verify box-office cashiers' compliance with the up-selling program. I can't recommend this program enough to other theater operators. All of us are blind to a lot of what goes on in our business, just because we're so used to seeing it every day. The mystery shopper allows us to see the business from the eyes of the consumer, addressing shortcomings that we may not even have been aware of. I believe this has been a key element of our success.

In 2004, the IMAX capture rate for the institution was 37%, before we started jointly themed programming, the up-selling program, and the mystery shoppers. In 2005 it jumped to over 45%, combo ticket sales increased by over 35%, and we enjoyed record attendance to the theater during the key summer months.

We also use external partnerships to promote the theater and sell tickets. Local hotels sell specially priced room packages featuring tickets and a themed gift. We sell concierges sell tickets at bulk rate that they can resell at full price to hotel guests, pocketing the difference. Our group sales staff, in partnership with local restaurants, sells dinner-and-movie packages and birthday party packages, driving attendance to the facility.

Another successful effort is partnerships with online travel companies like Expedia and Orbitz, who help position us with visitors planning trips to Boston. CityPass, which packages admissions to multiple attractions in a major cities in North America, has been huge for us. I recommend it to theaters in cities that are served by the program. (www.citypass.com)

Extend the stay

A key initiative we've undertaken to ensure we meet our financial goals is to extend the visit time of our guests. The more time guests spend at the institution, the more money they spend. Our research tells us that the typical aquarium-only visit

of less than two hours is extended to three and a half hours when a traditional 45-minute IMAX film is added. A significant amount of the additional time onsite is spent in the institution's food service and retail areas.

Our programming strategy is also designed to encourage combination ticket sales. It includes traditional 40-minute documentary-style programs as well as IMAX DMR films. Like most theaters, we book those films that are most appealing to our guests. Our mandate in programming the theater is to make as much money as possible for the institution. During daylight hours while the aquarium is open, we've established that underwater 3D films work best for us, so we usually try to showcase animals that are too large or too small, too dangerous or too endangered to be exhibited in the aquarium, which happily satisfies our educational and financial mandates at the same time.

However, we go one step further by rarely showing the same film back-to-back, particularly during the evening hours, which allows the easy selection of a double feature. We sell almost 20,000 double feature tickets each year – this represents \$100,000 of additional revenue that wouldn't be realized otherwise.

We also experiment with different time slots. While frequently locking in key morning showtimes months in advance to encourage educational group sales, we regularly review attendance in each afternoon and evening slot to determine the best fit for an individual film, taking into account that weekends perform differently than weekdays.

We regularly program feature-length IMAX DMR films and other "outside the box" LF films at appropriate times. We look at each case carefully, running the numbers for each film before making a decision, and doing what's best for our bottom line. We are creative in our approach, and have found that even if we can't make a case for taking a DMR film on the day and date it is released, we can still make money from a delayed launch, even if other theaters in the local market

opened the film earlier.

Enhance the profitability

When it comes to enhancing profitability, beyond obvious cost controls, here are two possibly novel ideas that many theater operators don't always consider:

Partner, instead of compete, with other local LF theaters. This raises the profile of the brand, and extends your reach to a larger audience, while reducing expenses for shared films.

In Boston, we are in a four-theater mar-



Derek Threinen

ket with the **Museum of Science's** Omnimax dome and **Jordans Furniture's** two IMAX 3D theaters in the suburbs. At times, we screen the same films as our competitors and we've found that we can grow the overall market for a film while reducing expenses by working together to launch and promote a film. We do this frequently with the two Jordans theaters.

There are other ways to work together. An IMAX film festival is a great way to raise the profile of large format film in your city and encourage visitation during low-attendance periods. In January 2004, over 70,000 guests attended IMAXfest at the four Boston-area theaters. Perhaps a simple print-sharing arrangement with another theater can help keep your costs down and your schedule fresh.

Pricing review and experimentation. You may be surprised at the price levels your market can sustain.

Last year, with our first seasonal theme campaign, despite pushing our prices up beyond our local competition we posted record attendances and found a surprising lack of resistance to the increases. So, in January this year we raised prices again, crossing the \$20 "psychological barrier" for a combination ticket. Despite our concern, we decided to cross that barrier hard, jumping from \$19.95 to \$22.95. Since Jan. 1, revenue against last year is up, while attendance is stable and healthy.

At a minimum, I suggest snuggling up to psychological barriers, e.g., if your ticket is at \$8.50, raise it to \$8.95. Or try pushing past the barrier, to \$9.25, for example. You can always reduce prices later if your experiment produces negative results. Your goal should be to ride the fine line where attendance just begins to drop as prices increase. While doing your research, don't limit comparative pricing studies to other LF theaters – the perceived value of the IMAX Experience is usually significantly greater than that of Hollywood films. Use a variety of local entertainment options, including 35mm film, in your research.

These are just a few of the most effective ways, in our experience, that savvy theater operators can maximize revenue. Use the spectacular network of marketing and operations professionals in our business to find out what has worked for them, and what can work for you. Get your paper hat and polyester smock on, get out there, and start selling some fries with that shake!

Derek Threinen opened the Simons IMAX Theater at the New England Aquarium in 2001 as part of a theater management contract with Imax Corporation, and serves as theater director. In ten years in the LF industry he has also served as a project, marketing, and operations manager for SimEx-Iwerks at theaters around the world. And yes, he used to work for McDonald's.

Bookings: April 2006 by Film

783 bookings of 97 films in 284 theaters

Listings shown in bold face below are new or updated listings. The rest are unchanged from the previous month's issue.

The data on the following pages are **not** warranted to be comprehensive or accurate in every detail, despite our best

efforts to make them so. They have been compiled from theater surveys, distributors, the Web, and other sources.

We will make every effort to improve the thoroughness, and accuracy of these data. If your theater or film is not shown here, please get in touch with us to update our listings.

Where a date is not shown, it means that no date was provided by the source or, in the case of a closing date, that no date has been set, or that the run is indefinite.

The key to film abbreviations is on page 25.

Film	Theater	Open	Close	Film	Theater	Open	Close	Film	Theater	Open	Close	
AEK Africa	Dallas SP	11/24/05	5/27/06	Calgary TWS	9/12/05	9/1/06		Sacramento Imx	3/3/06	7/06		
	Branson	3/10/06	4/20/06	Galveston	5/23/03	5/23/06		Saint Louis Weh	3/3/06	7/06		
	Durban	9/24/04	6/2/06	Glasgow	9/26/03	4/06		Salt Lake City CP	3/3/06	7/06		
	Menlyn	6/16/05	12/31/06	Grand Rapids Cel	4/9/04	6/1/06		Sandy	3/3/06	7/06		
	Sioux Falls	1/28/06	5/26/06	Hastings	12/5/05	6/4/06		Seattle PSC 2	3/3/06	7/06		
	Toronto OP	6/1/05	8/31/06	Los Angeles CSC	3/23/04	6/1/06		Tampa Reg	3/3/06	7/06		
AIA3D	Poitiers Imax 3D	2/4/06	12/31/06	Moscow	9/30/04	9/30/06		Tempe Imx	3/3/06	7/06		
AJ	Bogota	4/1/06	9/30/06	Norwalk	1/20/06	6/15/06		Tokyo Mer	3/3/06	7/06		
	Rochester MSC	4/1/06	3/31/07	Oulu	5/1/05	5/1/06		Vancouver Imx	3/3/06	7/06		
Alaska	Berlin Disc	8/23/04	4/5/06	Tampa Reg	9/30/05	5/20/06		Virginia Beach	3/3/06	7/06		
	Charleston WV	1/29/06	7/28/06	Albuquerque	3/25/06	10/15/06		West Nyack Imx	3/3/06	7/06		
ALBT	Atlanta FMNH	2/10/06	5/26/06	Barcelona	2/16/06	2/18/07		White Plains NA	3/3/06	7/06		
	Coomeera	11/1/05	10/31/07	Fort Worth	2/1/06	6/30/06		Winnipeg	3/3/06	7/06		
	Karlshamn	2/1/05	9/15/06	Karlshamn	1/15/06	8/31/07	E3D	Glasgow	6/25/04	12/31/06		
	Louisville SC	10/1/05	5/31/06	Lucerne	9/16/05	9/15/06		Moscow	7/1/05	6/30/06		
	Speyer Dome	9/18/03	6/30/06	Mobile	5/1/05	4/30/06		Poznan CC	10/11/05	6/30/06		
	Toronto OP	6/1/05	8/31/06	Syracuse	2/18/06			Sinsheim	5/16/03	12/31/06		
AlienAdv	Barcelona	1/1/06	12/31/06	Victoria	6/17/05	6/16/06		Castle Rock	3/9/2			
	Berlin CS	3/1/00		CV	Dallas SP	12/24/05	5/24/06		Albuquerque	11/15/05	6/15/06	
	Bratislava	4/1/06		Saint Paul	3/17/06	4/16/06		Atlantic City	1/10/06	6/30/06		
	Eilat Epic	4/4/04	12/31/06	Cyberwor	Birmingham UK	3/06	9/06		Malaga Yel	4/29/05	4/28/06	
	Glasgow	3/1/05	12/31/06	Dearborn	2/2/06	5/11/06		Mumbai	12/2/05	12/1/06		
	Kaohsiung	4/1/06	6/30/06	Istanbul AFM	1/1/06	12/31/06	ExplClub	Saint Felicien	4/1/06	9/30/06		
	London BFI	7/23/05	12/31/06	Kuala Lumpur Di	10/27/05	10/26/07		San Antonio Aztec	4/1/06	9/1/07		
	Madrid	4/2/03		Poitiers Imax 3D	2/4/06	12/31/06		Taipei MCRC	1/1/06	12/31/06		
	Prague CC	10/13/05	6/30/06	Poznan CC	9/9/05	9/8/06	Extreme	Branson	3/1/06	4/2/06		
Amazon	Barcelona	7/1/05	6/30/06	Seoul CGV	3/3/06	3/2/08		Kansas City Sci	2/4/06	4/30/06		
	Charleston SC	9/14/05	9/13/06	Dolphins	Shanghai 3D	5/1/05	4/30/06		Stockholm	11/25/05	5/31/06	
	Raleigh Exp	2/1/06	10/6/06	Hyderabad	8/15/05	8/14/06	FEOC	Toronto OP	10/1/05	10/1/06		
Antarc	Melbourne MV	1/1/06	12/31/06	Mumbai	12/2/05	12/1/06	FightPil	Alamogordo	10/1/05	8/1/06		
	Seattle PSC 1	3/1/06	2/28/07	Parker	3/4/06	3/2/07		Albuquerque	9/5/05	4/30/06		
	Shenyang SPP	3/1/06	9/10/06	DS3D	Apple Valley Imx	3/3/06	7/06		Apple Valley Imx	1/13/06	5/1/06	
	Sydney WBS	1/1/06	12/31/06	Atlantic City	3/3/06	7/06		Appleton	2/3/06	6/9/06		
AOTD	Birmingham UK	4/7/06		Austin	3/3/06	7/06		Baltimore	7/8/05	5/31/06		
	Saint Augustine	12/23/05	6/06	Boston NEA	3/3/06	7/06		Birmingham AL	3/18/06	9/5/06		
AR	Aguascalientes	3/06	9/06	Buford Reg	3/3/06	7/06		Boston MOS	9/8/05	7/15/06		
	Appleton	1/16/06	4/30/06	Cathedral City	3/3/06	7/06		Chantilly	12/10/04	12/10/06		
	Atlantic City	2/06	9/06	Charleston SC	3/3/06	7/06		Corpus Christi	2/3/05	8/31/06		
	Barcelona	3/3/05	8/3/06	Chattanooga	3/3/06	7/06		Davenport	5/21/05	5/31/06		
	Berlin Disc	2/05	6/06	Chicago Imx	3/3/06	7/06		Dayton	12/3/04	12/3/06		
	Charleston WV	12/05	6/06	Cincinnati NA	3/3/06	7/06		Garden City	12/10/04	12/31/06		
	Fort Worth	3/3/06	5/25/06	Dallas Cmk	3/3/06	7/06		Hampton	12/10/04	12/31/06		
	Guayaquil	4/06	10/06	Dearborn	3/3/06	7/06		Hong Kong SM	12/10/05	12/31/06		
	Kansas City Sci	2/4/06	4/30/06	Denver CC Reg	3/3/06	7/06		Huntsville	3/11/05	8/31/06		
	La Coruna	1/06	6/06	Dublin Reg	3/3/06	7/06		Hutchinson	5/20/05	8/31/06		
	Madrid	3/3/05	8/3/06	Fitchburg Star	3/3/06	7/06		Las Vegas Lux	12/10/04	5/31/06		
	Natick JF	2/06	9/06	Fort Lauderdale	3/3/06	7/06		Menlyn	2/3/06	5/3/06		
	Nuremberg	7/05	7/06	Grand Rapids Cel	3/3/06	7/06		Natick JF	1/27/06	5/11/06		
	Oviedo Yel	3/06	9/06	Halifax	3/3/06	7/06		Oklahoma City	10/21/05	10/19/06		
	Pitea	9/05	6/06	Harrisburg	3/3/06	7/06		Pensacola	6/3/05	8/31/06		
	Quebec	4/06	10/06	Hartford NA	3/3/06	7/06		Saint Louis SC	3/11/05	12/31/06		
	Reading JF	2/06	9/06	Indianapolis Imx	3/3/06	7/06		Seattle PSC 1	12/26/04	12/31/06		
	Reno Fleisch	12/05	6/06	Irvine Reg	3/3/06	7/06		Seoul 63	2/1/06	8/1/06		
	Richmond SMV	1/06	5/26/06	Lansing Cel	3/3/06	7/06		Taipei MCRC	1/1/05	1/1/07		
	Salt Lake City CP	12/05	6/06	Las Vegas Lux	3/3/06	7/06		Tallahassee	12/2/05	4/2/06		
	Thessaloniki	12/05	6/06	London BFI	3/3/06	7/06		Toronto OSC	3/1/06	1/31/07		
	Valencia Spn	9/15/04	6/14/06	London SM	3/3/06	7/06	FOK	Kuwait City	4/17/00	4/06		
Beavers	Calgary TWS	1/25/06	1/24/07	Los Angeles CSC	3/3/06	7/06	FON	Appleton	7/15/05	6/30/06		
	Charlotte	11/18/05	5/31/06	Los Angeles NA	3/3/06	7/06		Baltimore	11/5/04	6/30/06		
	Houston MNS	6/1/05	5/31/06	Louisville NA	3/3/06	7/06		Barcelona	7/22/05	8/30/06		
	New York AMNH	4/15/05		Nashville Reg	3/3/06	7/06		Berlin Disc	9/1/05	8/31/06		
	Phoenix ASC	2/1/06	7/31/06	Natick JF	3/3/06	7/06		Bogota	12/1/05	11/30/06		
	Saint Paul	3/17/06	9/4/06	New York AMC	3/3/06	7/06		Boston MOS	5/28/04			
	Shanghai Dome	10/1/05	9/10/06	Osaka Sun	3/3/06	7/06		Branson	5/23/05	4/30/06		
Bugs	Albany GA	12/3/04	6/30/06	Providence Imx	3/3/06	7/06		Calgary TWS	3/20/05	6/30/07		
	Baltimore	5/27/05	6/23/06	Raleigh Exp	3/3/06	7/06		Charlotte	2/11/05	6/30/06		
	Birmingham UK	2/12/05	8/06	Reading JF	3/3/06	7/06		Cincinnati MC	10/2/04	6/30/06		

Film	Theater	Open	Close	Film	Theater	Open	Close	Film	Theater	Open	Close
Des Moines		4/7/06	7/31/06	Tampa MOSI		2/16/06	6/15/06	Norwalk		1/17/03	
Durban		4/1/05	6/30/06	Vancouver TWS		2/16/06	7/1/06	Portland		8/16/02	8/06
Dwingeloo		6/1/05	5/30/06	HaunCast	Berlin CS	4/5/01	12/06	Raleigh Exp		1/15/05	5/30/06
Edmonton TWS		7/1/04		Berlin Disc		4/5/01	12/06	Saint Augustine		9/4/04	7/31/06
Fort Lauderdale		9/13/04	12/31/06	Eilat Epic		4/4/04	12/31/06	Saint Louis Arch		5/29/04	
Fort Worth		5/28/04	5/30/06	Galveston		11/7/05	1/7/07	Saint Paul		10/7/03	6/30/06
Hastings		3/7/05	5/31/06	Kuala Lumpur Di		5/19/05	6/20/06	San Antonio 2D		8/18/05	6/30/06
Houston MNS		3/6/05	5/26/06	Las Vegas Lux		3/12/02	12/31/06	San Diego RHF		8/2/02	9/06
Hutchinson		2/2/05	5/31/06	London BFI		12/1/01	12/06	San Jose CA		10/1/03	12/31/06
Jackson MS		2/1/06	7/31/06	London SM		9/2/04	12/31/06	Shreveport		9/7/04	6/30/06
Jakarta		11/1/05	10/30/06	Madrid		6/12/02	12/06	Sioux Falls		10/1/04	5/31/06
Leon Exp		12/1/05	6/30/06	Manchester UCI		9/1/02	12/31/06	Spokane		2/10/06	6/30/06
London SM		2/24/06		Melbourne MV		9/13/01	12/06	Tulsa Crmk		4/22/05	4/22/06
Malaga Yel		3/25/06	12/31/06	Moscow		1/1/04	9/30/06	Yellowstone		6/15/02	12/31/06
Melbourne MV		2/15/05	6/30/06	Nuremberg		5/28/03	12/31/06	LOLL	Loch Lomond	7/24/02	
Myrtle Beach		4/1/06	3/30/07	San Antonio 3D		8/15/03	12/31/06	M3D	Barcelona	5/1/04	12/31/06
Nanchang		11/15/05	11/30/06	Sydney WBS		9/20/01	12/06	Madrid		6/1/04	5/31/06
Nuremberg		11/1/05	10/31/06	Barcelona		5/7/02	12/06	Mexico City Cin		7/1/05	5/30/06
Oakland		1/7/05	7/30/06	Calgary TWS		2/16/06	2/28/07	Moscow		1/15/06	1/15/07
Paris Geo		4/13/05	4/13/06	Davenport		4/17/06	8/17/06	Karlshamn		11/1/05	10/31/07
Pittsburgh CSC		9/3/04	6/30/06	Edmonton TWS		1/1/06	6/30/07	Alamogordo		2/23/06	2/22/07
Quebec		2/20/06	2/28/07	Guayaquil		1/1/03	12/31/06	Berlin CS		12/1/05	11/30/06
Richmond SMV		9/18/04	6/30/06	Hague		10/1/01	10/31/06	Birmingham UK		2/11/06	2/10/07
Rochester MSC		4/1/05	6/15/06	Hartberg		4/30/04	4/23/06	Bradford		9/23/05	9/22/06
Saint Louis SC		9/17/04	12/31/06	Houston MNS		2/25/06	9/4/06	Branson		3/10/06	7/31/06
San Diego RHF		5/28/04	9/30/06	Kuwait City		11/13/04	6/13/06	Bratislava		4/1/06	3/31/07
San Jose CA		7/15/04	7/31/06	Las Palmas		1/1/06	4/30/06	Cedar Rapids		11/23/05	4/2/06
Spokane		8/20/04	4/30/06	Lucerne		1/1/06	8/31/06	Charleston SC		9/23/05	12/31/06
Sudbury		1/30/06	9/4/06	Madrid		11/6/02	10/31/06	Copenhagen		1/14/06	1/13/07
Sydney WBS		9/25/04	9/26/06	Melbourne MV		10/7/02	12/31/06	Davenport		11/25/05	6/15/06
Valencia Spn		2/1/06	2/2/07	Nuremberg		1/1/06	4/30/06	Des Moines		1/12/06	5/15/06
Victoria		10/7/04	6/30/06	Oakland		1/1/06	12/31/06	Detroit SC		9/23/05	5/15/06
Vulcania		1/1/06	12/31/07	Philadelphia		10/1/05	4/30/06	Fort Lauderdale		9/23/05	12/31/06
Galapago	Moscow	10/24/05	10/23/06	Providence Imx		1/1/06	6/30/06	Glasgow		3/31/06	7/1/07
New York AMNH		10/17/05	5/29/06	Saint Paul		3/1/06	9/4/06	Guadalajara Cin		3/10/06	5/10/06
Taipei MCRC		7/1/05	6/30/06	Speyer Dome		1/1/06	12/31/06	Huntsville		11/23/05	11/22/06
GC	Appleton	8/19/05	6/30/06	Stockholm		11/30/01	12/31/06	Hyderabad		2/13/06	1/31/07
Atlanta FMNH		10/1/05	4/1/06	Sudbury		5/1/04	6/30/06	Kansas City Zoo		9/23/05	
Berlin Disc		10/1/04	12/31/06	Sydney WBS		7/22/02	12/31/06	Kaohsiung		1/1/06	7/31/06
Dhaka		9/26/05	10/3/06	Tampa MOSI		8/15/05	8/31/06	KSC 2		9/23/05	
Grand Canyon		11/1/99	12/06	Toronto OSC		10/1/2/01	8/06	Kuala Lumpur Di		3/24/06	3/23/07
Hartberg		9/6/03	9/30/06	Huntsville		2/1/06	2/1/07	Las Vegas Lux		11/14/05	5/13/06
Houston MNS		6/1/05	9/30/06	HC	San Simeon	8/17/96		Little Rock		11/23/05	5/24/06
Lucerne		5/1/05	8/31/06	HCBTD	Berlin Disc	4/1/02	12/31/06	London BFI		9/23/05	9/22/06
Menlyn		9/16/05	9/15/06	HH	Saint Paul	3/10/06	4/15/06	London SM		9/23/05	9/22/06
Myrtle Beach		4/1/06	3/30/07	HPGOF	Richmond FP	11/18/05	4/06	Los Angeles CSC		9/23/05	6/22/06
New Delhi Aer		2/10/06	2/10/07	Richmond SMV		1/27/06	4/23/06	Melbourne MV		10/20/05	
Nuremberg		12/1/02	12/31/06	ITD	Bratislava	4/7/05	3/14/07	Memphis Pink		3/4/06	10/10/06
Penrith		7/16/05	7/15/06	Istanbul AFM		11/25/05	11/24/06	Mumbai		1/20/06	1/31/07
Speyer Dome		1/23/05	12/31/06	Karuizawa Mer		1/1/06	12/31/06	Omaha Zoo		1/27/06	7/26/06
Spokane		5/20/05	9/30/06	Poznan CC		6/1/05	5/31/06	Pensacola		3/1/06	2/28/07
Stockholm		3/1/04	12/31/06	Salt Lake City CP		7/1/05	6/30/06	Pittsburgh CSC		9/23/05	
Sudbury		3/1/03	3/31/07	Taipei WVC		2/1/06	1/31/07	Raleigh Exp		9/23/05	6/30/06
Saint Felicien		4/0/5	12/06	Vantaa		9/5/05	8/27/06	Saint Augustine		11/26/05	7/30/06
Taipei MCRC		1/1/06	12/31/06	JGWC	Lehi	1/1/06	11/1/06	San Antonio 3D		1/1/06	7/1/06
Vancouver Imx		3/1/06	10/31/06	JIAC	Pitea	3/1/05	8/31/06	Shreveport		11/25/05	5/24/06
Winnipeg		6/1/04	6/1/06	Taipei AM		9/1/05	9/28/06	Sydney WBS		10/20/05	
GOTA	Saint Louis SC	11/16/05	4/11/06	Kilimanj	Gatineau	1/1/04	6/30/06	Tallahassee		11/23/05	5/24/06
Greece	Chicago MSI	2/16/06	6/15/07	Albany GA		1/7/06	6/30/06	Victoria		2/1/06	7/30/06
Cleveland		2/16/06	6/15/06	Appleton		3/12/05	6/30/06	Washington NASM		9/23/05	
Copenhagen		2/16/06	6/15/06	Baton Rouge		1/1/05	6/30/06	Winnipeg		11/23/05	5/22/06
Duluth		2/24/06	6/15/06	Boston MOS		9/28/02	6/30/06	MJTTM	Kansas City Sci	2/4/06	
Edmonton TWS		2/17/06	6/15/06	Branson		5/3/02	4/30/06	MOE	Appleton	4/7/06	10/10/06
Harrisburg		2/16/06	6/15/07	Cincinnati MC		10/1/03	12/31/06	Atlantic City		9/23/05	6/30/06
Louisville SC		2/16/06	2/15/07	Col Springs Cmk		1/4/06	1/3/07	Barcelona		5/1/03	12/31/06
Memphis Pink		2/16/06	6/15/06	Copenhagen		9/1/05	6/30/06	Berlin Disc		10/1/04	12/31/06
Mobile		2/16/06	2/1/07	Corpus Christi		1/1/03	12/31/06	Boston MOS		6/16/01	
Montreal SC		3/15/06	6/15/06	Dearborn		9/1/04	8/31/06	Cincinnati MC		5/1/03	12/31/06
Oklahoma City		3/10/06	3/9/07	Evansville Sho		2/10/06	6/30/06	Cocoa		4/16/03	12/31/06
Orlando SC		3/1/06	2/15/07	Fort Lauderdale		9/26/04	12/31/06	Durban		1/1/06	6/30/06
Regina		2/16/06	6/15/07	Fort Worth		9/1/03	6/30/06	Dwingeloo		5/15/04	5/30/06
Richmond SMV		2/16/06	9/06	Garden City		9/1/04	12/31/06	Fort Worth		9/7/04	3/6/07
Saint Augustine		2/16/06	7/31/06	Grand Rapids Cel		2/1/05	6/30/06	Grand Rapids Cel		2/1/05	5/30/06
San Diego RHF		2/16/06	2/07	Hastings		12/1/03		Hague		10/14/04	12/31/06
Seattle PSC 2		2/16/06	6/15/06	Houston MNS		6/5/05	12/31/06	Hampton		8/1/05	7/31/06
Speyer IMAX		2/16/06	6/15/06	Hutchinson		4/1/06	3/31/07	Langley FP		5/1/04	
Spokane		2/24/06	2/1/07	Milwaukee		6/18/05	5/31/06	Madrid		5/1/03	12/31/06
Stockholm		2/16/06	6/15/06	Myrtle Beach		6/1/04	5/31/06	Malta		4/15/03	

Film	Theater	Open	Close	Film	Theater	Open	Close	Film	Theater	Open	Close
Manchester UCI	7/1/02	6/06		Tokorozawa	1/1/06	4/30/06		Skydance	Shijiazhuang	1/06	1/07
Melbourne MV	3/1/05	12/31/06		Ozarks	Branson	1/93	12/07	SOA	Dallas AA	2/26/99	
Norwalk	1/1/06	12/31/06		Pulse	Lubbock	12/16/05	5/29/06	Solarmax	Calgary TWS	3/06	2/07
Nuremberg	1/3/03	12/31/06			Poitiers Omni	2/4/06	12/31/06		Cocoa	10/1/02	7/30/06
Oakland	12/17/04	9/30/06			Taranto	9/16/05	4/15/06		Dwingeloo	1/1/06	12/31/06
Portland	11/2/01	6/06			Winnipeg	2/1/06	7/30/06		Hastings	3/6/06	9/11/06
Saint Louis SC	1/1/06	12/31/06			Penrith	7/1/00			Oakland	1/1/06	12/31/06
San Diego RHF	11/1/01	9/06			Garza Garcia	4/15/05	6/30/06		Seattle PSC 1	12/31/03	7/31/06
San Jose CA	2/12/03	12/31/06			Houston MNS	1/20/06	5/31/06		Vantaa	2/1/06	1/30/07
Sioux Falls	12/1/03	5/31/06			London SM	5/1/05	4/30/06		Barcelona	7/1/05	6/30/06
Speyer Dome	1/23/05	12/31/06			Lubbock	10/21/05	5/29/06		Krakow CC	1/13/06	7/31/06
Toronto OP	7/1/04	12/31/06			Lucerne	11/29/05	10/31/06		Kuwait City	6/15/05	6/13/06
Winnipeg	8/1/05	6/30/06			Nuremberg	5/12/05	6/30/06		Madrid	7/1/05	6/30/06
MOF	Lelystad	12/19/05	12/19/06		Paris Geo	6/22/05	6/21/06		Osaka Sci	12/3/05	5/21/06
Pensacola	11/8/96				Rochester Cmk	10/8/05	8/31/06		Ankara AFM	10/1/05	9/30/06
Saint Paul	1/15/06	8/31/07			Taipei AM	1/15/06	1/31/07		Cairo MEC	3/31/06	3/31/07
MOTM	Beijing CSTM	9/1/04	9/1/06		Tijuana	2/1/06	7/31/06		Chantilly	9/1/05	8/31/06
Calgary TWS	3/1/06	5/30/07			Toronto OP	5/15/05	9/30/06		Fitchburg Star	12/23/05	6/22/06
Mobile	1/1/05	6/1/06			Nuremberg	3/25/06	9/24/06		Huntsville	5/24/02	9/06
MOTN	San Antonio Aztec	4/1/06	9/1/07		Apple Valley Imx	1/27/06	5/06		Hutchinson	6/1/02	6/07
Atlanta FMNH	7/30/05	4/30/06			Austin	1/27/06	5/06		Kitakyushu	4/1/05	4/6/06
Birmingham UK	12/15/05	12/15/06			Buford Reg	1/27/06	5/06		London SM	5/28/02	4/06
Des Moines	1/2/06	10/2/06			Chantilly	1/27/06	5/06		Moscow	4/12/04	4/06
Detroit SC	2/1/06	9/1/06			Charleston SC	1/27/06	5/06		Nanjing	12/1/05	11/30/06
Harrisburg	9/10/05	9/9/06			Chicago Imx	1/27/06	5/06		New Delhi Aer	2/15/06	2/16/07
Hong Kong SM	2/1/06	7/31/06			Dallas Cmk	1/27/06	5/06		Oviedo Yel	4/15/05	4/14/06
Houston MNS	10/1/05	9/30/06			Denver CC Reg	1/27/06	5/06		Pittsburgh CSC	4/26/05	6/1/06
Louisville SC	1/15/06	10/15/06			Dublin Reg	1/27/06	5/06		Poitiers Solido	2/4/06	12/31/06
Mobile	3/1/06	8/31/06			Fort Worth	1/27/06	5/06		Sinsheim	1/1/06	6/30/06
Oviedo Yel	5/27/05				Garden City	1/27/06	5/06		Toulouse	5/10/05	5/9/06
Saint Louis SC	10/10/05	7/10/06			Grand Rapids Cel	1/27/06	5/06		Dayton	9/27/02	
Saint Paul	10/10/05	7/10/06			Halifax	1/27/06	5/06		Cedar Rapids	3/31/06	3/07
San Antonio 2D	1/1/06	10/1/06			Houston MNS	1/27/06	5/06		TBAA	Baton Rouge	5/24/03
Sudbury	9/30/05	6/30/06			Houston Reg	1/27/06	5/06		Oakland	1/1/04	9/30/06
Syracuse	5/7/05				Indianapolis Imx	1/27/06	5/06		Texas	Austin	5/3/03
Toronto OSC	10/10/05	7/10/06			New Rochelle Reg	1/27/06	5/06		TF	Warner Robins	7/92
Birmingham UK	1/9/06	6/9/06			New York AMC	1/27/06	5/06		Washington NASM	7/1/76	
Denver CC Reg	9/23/05	6/15/06			Providence Imx	1/27/06	5/06		Trex	Birmingham UK	1/06
Durban	3/15/06	3/14/07			San Francisco AMC	1/27/06	5/06		Dearborn	1/26/06	5/11/06
Edmonton TWS	10/1/05	6/1/07			San Jose CA	1/27/06	5/06		Dubai	6/2/05	6/21/06
Paris Geo	12/15/05	12/15/06			Sandy	1/27/06	5/06		Fort Worth	5/28/05	9/5/06
Saint Paul	3/17/06	4/18/06			Tempe Imx	1/27/06	5/06		Istanbul AFM	7/1/05	6/30/06
Sydney WBS	2/3/06	5/3/06			Vancouver Imx	1/27/06	5/06		Malaga Yel	4/29/05	4/28/06
Victoria	4/15/06	6/30/06			Washington NASM	1/27/06	5/06		Norwalk	10/7/05	
Woodridge Cmk	3/31/06	6/30/06			West Nyack Imx	1/27/06	5/06		Poznan CC	6/1/05	5/31/06
Barcelona	2/24/06	7/15/06			White Plains NA	1/27/06	5/06		Quebec	2/10/06	9/3/06
Fort Worth	10/1/05	4/1/06			Durban	10/20/05	4/19/06		Syracuse	12/10/05	
Garden City	6/13/05	9/06			Penrith	7/1/05	7/31/06		TTL	Espinho	12/1/05
Guayaquil	10/28/05	4/27/06			Regina	5/1/05	12/31/06		Vendetta	Apple Valley Imx	3/17/06
Incheon CGV	1/12/06				Kolkata SC	10/14/05	10/13/06		Atlantic City	3/17/06	5/12/06
Kuala Lumpur Di	2/23/06	2/22/07			SFTGS	Espinho	11/30/05	8/31/06	Boise Reg	3/17/06	5/12/06
Madrid	2/3/06	7/15/06			Sharks3D	Amnevile	3/24/05	6/30/06	Buffalo Reg	3/17/06	5/12/06
Malaga Yel	7/22/05	5/14/06			Bangkok	4/24/06	12/31/06		Buford Reg	3/17/06	5/12/06
Omaha Zoo	1/27/06	7/26/06			Berlin CS	3/24/05	6/30/06		Calgary FP	3/17/06	5/12/06
Richmond SMV	3/22/06	6/25/06			Berlin Disc	3/23/05	6/30/06		Cathedral City	3/17/06	5/12/06
Saint Louis SC	3/1/06	9/30/06			Boston NEA	3/24/05	6/30/06		Chicago Imx	3/17/06	5/12/06
Seoul CGV	1/12/06				Bradford	2/11/06	12/31/06		Cincinnati NA	3/17/06	5/12/06
Niagara	Lucknow	7/1/05	6/30/06		Bristol	1/28/06	12/31/06		Col Springs Cmk	3/17/06	5/12/06
	Niagara	7/1/86			Dallas Cmk	1/20/06	12/31/06		Columbus AMC	3/17/06	5/12/06
OnGuard	Singapore DC	2/13/99			Dearborn	2/4/06	12/31/06		Dallas Cmk	3/17/06	5/12/06
OO	Chicago MSI	9/12/05	6/1/06		Galveston	2/21/05	12/31/06		Denver CC Reg	3/17/06	5/12/06
Cincinnati MC	11/12/05	6/10/06			Guadalajara Cin	4/28/06	12/31/06		Detroit AMC	3/17/06	5/12/06
Corsicana	11/5/05	4/29/06			Katowice CC	9/9/05	9/9/06		Dublin Reg	3/17/06	5/12/06
Guayaquil	3/06	12/06			Kuwait City	1/10/06	12/31/06		Edmonton FP	3/17/06	5/12/06
Jackson MS	10/23/05	11/15/06			Lehi	3/13/06	12/31/06		Evansville Sho	3/17/06	5/12/06
Saint Paul	1/12/06	5/11/06			London SM	2/6/06	12/31/06		Fitchburg Star	3/17/06	5/12/06
San Diego NHM	3/31/01	12/06			Melbourne MV	7/28/05	7/28/06		Grand Rapids Cel	3/17/06	5/12/06
Tianjin	1/15/06	6/15/06			Mexico City Cin	1/25/06	12/31/06		Halifax	3/17/06	5/12/06
Tijuana	10/18/01	12/15/06			Moscow	4/14/05	6/30/06		Hartford NA	3/17/06	5/12/06
Taichung BET	4/1/03	11/1/06			Omaha Zoo	3/1/06	12/31/06		Houston Reg	3/17/06	5/12/06
Berlin CS	6/5/03	6/30/06			Osaka Sun	1/1/06	12/31/06		Irvine Reg	3/17/06	5/12/06
Berlin Disc	6/12/03	6/30/06			Prague CC	1/12/06	12/31/06		Kansas City AMC	3/17/06	5/12/06
Eilat Epic	4/4/04	6/30/06			Quebec	2/10/06	12/31/06		King of Prussia Reg	3/17/06	5/12/06
Melbourne MV	2/1/04	6/30/06			Rochester Cmk	1/27/06	12/31/06		Langley FP	3/17/06	5/12/06
Moscow	10/9/04	6/30/06			Sydney WBS	5/5/05	5/5/06		Lansing Cel	3/17/06	5/12/06
Nuremberg	7/29/04	12/31/06			Virginia Beach	12/26/04	6/06		Lincolnshire Reg	3/17/06	5/12/06
San Antonio 3D	1/1/06	6/30/06			Warsaw CC	9/9/05	9/9/06		Los Angeles AMC	3/17/06	5/12/06
Sydney WBS	7/1/04	12/31/06			Xalapa	4/1/06	12/31/06		Los Angeles NA	3/17/06	5/12/06

Film	Theater	Open	Close	Film	Theater	Open	Close	Film	Theater	Open	Close
Louisville NA	Baton Rouge	3/1/04		Whales	Myrtle Beach	6/1/05	12/31/06	Omaha Zoo	Natick JF	5/12/05	5/31/06
	Mississauga FP	3/17/06	5/12/06		Berlin Disc	10/1/04	12/31/06		New Orleans	5/27/05	5/31/06
	Montreal FP	3/17/06	5/12/06		Calgary TWS	2/1/06	6/30/07		New York AMC	4/29/05	4/30/06
	Nashville Reg	3/17/06	5/12/06		Cocoa	7/1/02	12/31/06		Nuremberg	6/30/05	
	Natick JF	3/17/06	5/12/06		Durban	9/16/05	9/15/06		5/1/05	12/31/06	
	New Rochelle Reg	3/17/06	5/12/06		Fort Lauderdale	6/1/04	5/31/06		Providence Imx	4/1/06	9/30/06
	New York AMC	3/17/06	5/12/06		Hague	9/6/04	12/31/06		Reading JF	5/12/05	5/31/06
	Ontario Reg	3/17/06	5/12/06		San Diego RHF	7/1/03	9/06		Sacramento Imx	2/10/06	6/30/06
	Phoenix AMC	3/17/06	5/12/06		Spokane	3/15/04	12/31/06		Saint Augustine	3/10/06	3/31/07
	Pittsburgh Cmk	3/17/06	5/12/06		Winnipeg	8/1/05	6/30/06		San Antonio 3D	1/27/06	1/27/07
	Reading JF	3/17/06	5/12/06		Poitiers Imax 3D	2/4/06	12/31/06		Singapore DC	1/1/06	6/30/06
	Richmond FP	3/17/06	5/12/06		Atlanta FMNH	1/1/06			Sinsheim	6/30/05	12/31/06
	Rochester Cmk	3/17/06	5/12/06		Baltimore	2/06			Stockholm	2/1/06	2/15/07
	Saint Louis Weh	3/17/06	5/12/06		Berlin CS	6/30/05			Sydney WBS	8/8/05	
	San Antonio 2D	3/17/06	5/12/06		Berlin Disc	6/30/05			Warsaw CC	10/11/05	6/30/06
	San Francisco AMC	3/17/06	5/12/06		Birmingham AL	1/21/06			Woodridge Cmk	2/15/06	12/31/06
	Sandy	3/17/06	5/12/06		Birmingham UK	7/2/05	12/31/06		Boston MOS	12/9/05	12/9/06
	Spokane	3/17/06	5/12/06		Boston NEA	5/12/05	5/31/06		Denver MNS	3/3/06	10/31/06
	Tampa Reg	3/17/06	5/12/06		Bradford	7/29/05	12/31/06		Fort Lauderdale	1/12/06	1/31/07
	Toronto FP	3/17/06	5/12/06		Bratislava	1/15/06	6/30/07		Kansas City Sci	2/4/06	8/4/06
	Tulsa Cmk	3/17/06	5/12/06		Bristol	5/20/05	5/31/06		Melbourne MV	2/1/06	1/31/07
	Valencia Reg	3/17/06	5/12/06		Charleston SC	2/1/06	1/31/07		Montreal SC	1/12/06	1/31/07
	Vaughan FP	3/17/06	5/12/06		Chattanooga	5/27/05	5/31/06		Portland	3/6/06	9/30/06
	West Nyack Imx	3/17/06	5/12/06		Col Springs Cmk	2/15/06	12/31/06		San Diego RHF	4/7/06	4/7/07
	White Plains NA	3/17/06	5/12/06		Columbus COSI	1/4/06	12/31/06		San Jose CA	1/1/06	1/31/07
	Woodridge Cmk	3/17/06	5/12/06		Durban	3/31/06	9/30/06		Sandy	3/1/06	2/28/07
	Columbus COSI	10/1/05	4/30/06		Eilat Epic	2/1/06	1/31/08		Seattle PSC 2	12/26/05	12/31/06
	Lucerne	4/16/06	6/15/06		Fort Lauderdale	4/28/05	4/30/06		Vancouver TWS	12/17/05	12/16/06
	Milwaukee	1/1/06	4/30/06		Galveston	9/2/05	9/30/06		Shreveport	11/5/05	7/6/06
	Regina	1/1/06	6/30/06		Kansas City Sci	9/24/05	9/30/06		Yellowstone	4/1/03	12/06
	Singapore DC	3/06	8/06		Katowice CC	10/14/05	4/30/06		Puebla	9/1/05	5/1/06
	Sioux Falls	1/28/06	4/30/06		Krakow CC	10/14/05	4/30/06		Villahermosa	1/1/06	9/1/06
	Stockholm	9/16/05	8/15/06		Lansing Cel	1/20/06	9/30/06		Zion	5/24/94	
	Poitiers MC	2/4/06	12/31/06		Las Vegas Lux	5/25/05	5/06				
	Alamogordo	7/1/05	6/30/06		Lehi	9/1/05	8/31/06				
	Cedar Rapids	3/3/06	7/13/06		London BFI	5/20/05	5/31/06				
	Roanoke	3/11/06	9/11/06		London SM	5/20/05	5/31/06				
	Shanghai Dome	11/1/05	10/31/06		Melbourne MV	6/8/05	12/31/06				
	Vulcania	2/22/02			Montreal SC	10/5/05	10/4/06				
	WATE	Katoomba	6/1/97		Moscow	9/1/05	8/31/06				

April 2006 by Theater

Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close
Aguascalientes	AR	3/06	9/06	Baltimore	RovMars	1/27/06	5/06	Birmingham AL	HaunCast	4/5/01	12/06
	FightPil	10/1/05	8/1/06		Texas	5/3/03			HH	4/1/02	12/31/06
	MagDes	2/23/06	2/22/07		Bugs	5/27/05	6/23/06		MOE	10/1/04	12/31/06
	VOTDS	7/1/05	6/30/06		FightPil	7/8/05	5/31/06		OW3D	6/12/03	6/30/06
	Bugs	12/3/04	6/30/06		FON	11/5/04	6/30/06		Sharks3D	3/23/05	6/30/06
	L&C	1/7/06	6/30/06		WS3D	2/06			Whales	10/1/04	12/31/06
	CRA	3/25/06	10/15/06		Sharks3D	4/24/06	12/31/06		WS3D	6/30/05	
	Everest	11/15/05	6/15/06		Barcelona	AlienAdv	1/1/06	12/31/06	FightPil	3/18/06	9/5/06
	FightPil	9/5/05	4/30/06		Amazon	7/1/05	6/30/06	WS3D	1/21/06		
	Sharks3D	3/24/05	6/30/06		AR	3/3/05	8/3/06	Birmingham UK	AOTD	4/7/06	
	SpaceSta	10/1/05	9/30/06		CRA	2/16/06	2/18/07	Bugs	2/12/05	8/06	
	DS3D	3/3/06	7/06		FON	7/22/05	8/30/06	Cyberwor	3/06	9/06	
	FightPil	1/13/06	5/1/06		HB	5/7/02	12/06	MagDes	2/11/06	2/10/07	
	RovMars	1/27/06	5/06		M3D	5/1/04	12/31/06	MOTN	12/15/05	12/15/06	
	Vendetta	3/17/06	5/12/06		MOE	5/1/03	12/31/06	MysticInd	1/9/06	6/9/06	
	AR	1/16/06	4/30/06		NASCAR	2/24/06	7/15/06	Trex	1/06	6/06	
	FightPil	2/3/06	6/9/06		SOSPI	7/1/05	6/30/06	WS3D	7/2/05	12/31/06	
	FON	7/15/05	6/30/06		L&C	1/1/05	6/30/06	AJ	4/1/06	9/30/06	
	GC	8/19/05	6/30/06		TBAA	5/24/03		FON	12/1/05	11/30/06	
	L&C	3/12/05	6/30/06		Whales	3/1/04		Vendetta	3/17/06	5/12/06	
	MOE	4/7/06	10/10/06		MOTM	9/1/04	9/1/06	FightPil	9/8/05	7/15/06	
	ALBT	2/10/06	5/26/06		AlienAdv	3/1/00		FON	5/28/04		
	GC	10/1/05	4/1/06		HaunCast	4/5/01	12/06	L&C	9/28/02	6/30/06	
	MOTN	7/30/05	4/30/06		MagDes	12/1/05	11/30/06	MOE	6/16/01		
	WS3D	1/1/06			OW3D	6/5/03	6/30/06	WTW	12/9/05	12/9/06	
	AR	2/06	9/06		Sharks3D	3/24/05	6/30/06	DS3D	3/3/06	7/06	
	DS3D	3/3/06	7/06		WS3D	6/30/05		Sharks3D	3/24/05	6/30/06	
	Everest	1/10/06	6/30/06		Alaska	8/23/04	4/5/06	WS3D	5/12/05	5/31/06	
	MOE	9/23/05	6/30/06		AR	2/05	6/06	MagDes	9/23/05	9/22/06	
	Vendetta	3/17/06	5/12/06		FON	9/1/05	8/31/06	Sharks3D	2/11/06	12/31/06	
	DS3D	3/3/06	7/06		GC	10/1/04	12/31/06	WS3D	7/29/05	12/31/06	

Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close
Branson	Africa	3/10/06	4/20/06	Dallas SP	AEK	11/24/05	5/27/06	Garza Garcia	Roar	4/15/05	6/30/06
	Extreme	3/1/06	4/2/06		CV	12/24/05	5/24/06		Killmanj	1/14/06	6/30/06
	FON	5/23/05	4/30/06		FightPil	5/21/05	5/31/06		AlienAdv	3/1/05	12/31/06
	L&C	5/3/02	4/30/06		HB	4/17/06	8/17/06		Bugs	9/26/03	4/06
	MagDes	3/10/06	7/31/06		MagDes	11/25/05	6/15/06		E3D	6/25/04	12/31/06
	Ozarks	1/93	12/07		FightPil	12/3/04	12/3/06		MagDes	3/31/06	7/1/07
	AlienAdv	4/1/06			SU	9/27/02			GC	11/1/99	12/06
Bratislava	ITD	4/7/05	3/14/07	Dearborn	Cyberwor	2/20/06	5/11/06	Grand Canyon	Bugs	4/9/04	6/1/06
	MagDes	4/1/06	3/31/07		DS3D	3/3/06	7/06		DS3D	3/3/06	7/06
	WS3D	1/15/06	6/30/07		L&C	9/1/04	8/31/06		L&C	2/1/05	6/30/06
	Sharks3D	1/28/06	12/31/06		Sharks3D	2/4/06	12/31/06		MOE	2/1/05	5/30/06
Bristol	WS3D	5/20/05	5/31/06	Trex	Trex	1/26/05	5/11/06	RovMars	RovMars	1/27/06	5/06
	Vendetta	3/17/06	5/12/06		DS3D	3/3/06	7/06		Vendetta	3/17/06	5/12/06
Buffalo Reg	DS3D	3/3/06	7/06	MysticInd	MysticInd	9/23/05	6/15/06	Guadalajara Cin	MagDes	3/10/06	5/10/06
	RovMars	1/27/06	5/06		RovMars	1/27/06	5/06		Sharks3D	4/28/06	12/31/06
Buford Reg	Vendetta	3/17/06	5/12/06	Vendetta	Vendetta	3/17/06	5/12/06	Guayaquil	AR	4/06	10/06
	Beavers	1/25/06	1/24/07		WTW	3/3/06	10/31/06		HB	11/1/03	12/31/06
Cairo MEC	Bugs	9/12/05	9/1/06	Des Moines	FON	4/7/06	7/31/06	NASCAR	NASCAR	10/28/05	4/27/06
	FON	3/20/05	6/30/07		MagDes	1/12/06	5/15/06		OO	3/06	12/06
	HB	2/16/06	2/28/07		MOTN	1/2/06	10/2/06		Hague	HB	10/10/01
	MOTM	3/1/06	5/30/07		Vendetta	3/17/06	5/12/06		MOE	10/14/04	12/31/06
	Solarmax	3/06	2/07		MagDes	9/23/05	5/15/06		Whales	9/6/04	12/31/06
	Whales	2/1/06	6/30/07		MOTN	2/1/06	9/1/06		Halifax	DS3D	3/3/06
	EMSH	3/92			GC	9/26/05	10/3/06		RovMars	1/27/06	5/06
Castle Rock	DS3D	3/3/06	7/06	Dubai	Trex	6/22/05	6/21/06	Hampton	Vendetta	3/17/06	5/12/06
	Vendetta	3/17/06	5/12/06		DS3D	3/3/06	7/06		MOE	8/1/05	7/31/06
Cedar Rapids	MagDes	11/23/05	4/2/06	RovMars	RovMars	1/27/06	5/06	Harrisburg	DS3D	3/3/06	7/06
	SupeSpee	3/31/06	3/07		Vendetta	3/17/06	5/12/06		Greece	2/16/06	6/15/07
Chantilly	VOTDS	3/3/06	7/13/06	Durban	Africa	9/24/04	6/2/06	Hartberg	Whales	9/10/05	9/9/06
	FightPil	12/10/04	12/10/06		FON	4/1/05	6/30/06		GC	9/6/03	9/30/06
Charleston SC	RovMars	1/27/06	5/06	MOE	MOE	1/1/06	6/30/06	Hartford NA	HB	4/30/04	4/23/06
	SpaceSta	9/1/05	8/31/06		MysticInd	3/15/06	3/14/07		DS3D	3/3/06	7/06
Charleston WV	Amazon	9/14/05	9/13/06	RSATM	RSATM	10/20/05	4/19/06	Hastings	Vendetta	3/17/06	5/12/06
	DS3D	3/3/06	7/06		Whales	9/16/05	9/15/06		Bugs	12/5/05	6/4/06
Charlotte	MagDes	9/23/05	12/31/06	WS3D	WS3D	3/31/06	9/30/06	Hong Kong SM	FON	3/7/05	5/31/06
	WS3D	2/1/06	1/31/07		FON	6/1/05	5/30/06		MagDes	3/6/06	9/11/06
Chattanooga	Alaska	1/29/06	7/28/06	MOE	Solarmax	1/1/06	12/31/06	Houston MNS	FightPil	12/10/05	12/31/06
	AR	12/05	6/06		Vendetta	3/17/06	5/12/06		MOTN	2/1/06	7/31/06
Chicago Imx	Beavers	11/18/05	5/31/06	FON	FON	7/1/04		Houston Reg	Beavers	6/1/05	5/31/06
	FON	2/11/05	6/30/06		Greece	2/17/06	6/15/06		FON	3/6/05	5/26/06
Chicago MSI	DS3D	3/3/06	7/06	HB	HB	1/1/06	6/30/07	Huntsville	GC	6/1/05	9/30/06
	WS3D	5/27/05	5/31/06		MysticInd	10/1/05	6/1/07		HOP	2/25/06	9/4/06
Cincinnati MC	DS3D	3/3/06	7/06	Elat Epic	AlienAdv	4/4/04	12/31/06	Hutchinson	MOTN	1/2/06	5/31/06
	RovMars	1/27/06	5/06		HaunCast	4/4/04	12/31/06		FightPil	3/17/06	8/31/06
Cincinnati NA	Vendetta	3/17/06	5/12/06	OW3D	OW3D	4/4/04	6/30/06	Hyderabad	SpaceSta	5/24/02	9/06
	Greece	2/16/06	6/15/07		WS3D	2/1/06	1/31/08		Dolphins	8/15/05	8/14/06
Cleveland	OO	9/12/05	6/1/06	Fitchburg Star	SFTGS	11/30/05	8/31/06	Incheon CGV	MagDes	11/23/05	11/22/06
	MOE	4/16/03	12/31/06		TTL	12/1/05	12/1/06		NASCAR	1/12/06	
Cocoa	Solarmax	10/1/02	7/30/06	L&C	AlienAdv	4/4/04	12/31/06	Indianapolis Imx	SpaceSta	5/2/05	5/31/06
	Whales	7/1/02	12/31/06		HaunCast	4/4/04	12/31/06		L&C	4/1/06	3/31/07
Col Springs Cmk	L&C	1/4/06	1/3/07	OW3D	OW3D	4/4/04	6/30/06	Jackson MS	SpaceSta	6/1/02	6/07
	Vendetta	3/17/06	5/12/06		WS3D	4/28/05	4/30/06		MagDes	2/13/06	1/31/07
Columbus AMC	WS3D	2/15/06	12/31/06	FTW	FTW	1/12/06	1/31/07	Jakarta	FON	11/1/05	10/30/06
	Vendetta	3/17/06	5/12/06		AR	3/3/06	5/25/06		OO	10/23/05	11/15/06
Columbus COSI	Vikings	10/1/05	4/30/06	CRA	FON	5/28/04	5/30/06	Kansas City AMC	FON	11/1/05	12/31/06
	WS3D	1/4/06	12/31/06		L&C	9/1/03	6/30/06		Vendetta	3/17/06	5/12/06
Coomera	ALBT	11/1/05	10/31/07	MOE	MOE	9/7/04	3/6/07	Kansas City Sci	Cyberwor	1/1/06	12/31/06
	Greece	2/16/06	6/15/06		NASCAR	10/1/05	4/1/06		ITD	11/25/05	11/24/06
Copenhagen	L&C	9/1/05	6/30/06	RovMars	RovMars	1/27/06	5/06	Kansas City Zoo	Trex	7/1/05	6/30/06
	MagDes	1/14/06	1/13/07		Trex	5/28/05	9/5/06		FON	2/1/06	7/31/06
Corpus Christi	FightPil	2/3/05	8/31/06	Galveston	Bugs	5/23/03	5/23/06	Jakarta	OO	10/23/05	11/15/06
	L&C	1/1/03	12/31/06		HaunCast	11/7/05	1/7/07		FON	11/1/05	10/30/06
Corsicana	OO	11/5/05	4/29/06	Sharks3D	Sharks3D	2/21/05	12/31/06	Kansas City Sci	Vendetta	3/17/06	5/12/06
	SOA	2/26/99			WS3D	9/2/05	9/30/06		AR	2/4/06	4/30/06
Dallas AA	DS3D	3/3/06	7/06	FightPil	FightPil	12/10/04	12/31/06	Kansas City Zoo	Extreme	2/4/06	4/30/06
	RovMars	1/27/06	5/06		L&C	9/1/04	12/31/06		MJTTM	2/4/06	4/30/06
Dallas Cmk	Sharks3D	1/20/06	12/31/06	NASCAR	NASCAR	6/13/05	9/06	Kansas City Zoo	WS3D	9/24/05	9/30/06
	Vendetta	3/17/06	5/12/06		RovMars	1/27/06	5/06		WTW	2/4/06	8/4/06
Dallas Cmk				MagDes				MagDes	9/23/05		

Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close
Kaohsiung	AlienAdv	4/1/06	6/30/06		HaunCast	6/12/02	12/06	Niagara	Niagara	7/1/86	
	MagDes	1/1/06	7/31/06		HB	11/6/02	10/31/06		Bugs	1/20/06	6/15/06
Karlshamn	ALBT	2/1/05	9/15/06		M3D	6/1/04	5/31/06	Norwalk	L&C	1/17/03	
	CRA	1/15/06	8/31/07		MOE	5/1/03	12/31/06		MOE	1/1/06	12/31/06
Karuizawa Mer	M3Dcc	11/1/05	10/31/07		NASCAR	2/3/06	7/15/06	Trex	Trex	10/7/05	
	ITD	1/1/06	12/31/06		SOSPI	7/1/05	6/30/06		AR	7/05	7/06
Katoomba	WATE	6/1/97			Everest	4/29/05	4/28/06	Nuremberg	FON	11/1/05	10/31/06
	Sharks3D	9/9/05	9/9/06		FON	3/25/06	12/31/06		GC	12/1/02	12/31/06
Katowice CC	WS3D	10/14/05	4/30/06		NASCAR	7/22/05	5/14/06	HaunCast	HaunCast	5/28/03	12/31/06
	Vendetta	3/17/06	5/12/06		Trex	4/29/05	4/28/06		HB	1/1/06	4/30/06
King of Prussia Reg	SpaceSta	4/1/05	4/6/06		MOE	4/15/03		MOE	OW3D	7/29/04	12/31/06
	Seasons	10/14/05	10/13/06		HaunCast	9/1/02	12/31/06		Roar	5/12/05	6/30/06
Kolkata SC	SOSPI	1/13/06	7/31/06		MOE	7/1/02	6/06	ROF	ROF	3/25/06	9/24/06
	WS3D	10/14/05	4/30/06		Antarc	1/1/06	12/31/06		WS3D	6/30/05	
KSC 2	MagDes	9/23/05			FON	2/15/05	6/30/06	FON	FON	1/7/05	7/30/06
	Cyberwor	10/27/05	10/26/07		HaunCast	9/13/01	12/06		HB	1/1/06	12/31/06
Kuala Lumpur Di	HaunCast	5/19/05	6/20/06		HB	10/7/02	12/31/06	MOE	MOE	12/17/04	9/30/06
	MagDes	3/24/06	3/23/07		MagDes	10/20/05			Solarmax	1/1/06	12/31/06
Kuwait City	NASCAR	2/23/06	2/22/07		MOE	3/1/05	12/31/06	TBAA	TBAA	1/1/04	9/30/06
	FOK	4/17/00	4/06		OW3D	2/1/04	6/30/06		FightPil	10/21/05	10/19/06
La Coruna	HB	11/13/04	6/13/06		Sharks3D	7/28/05	7/28/06	Greece	Greece	3/10/06	3/9/07
	Sharks3D	1/10/06	12/31/06		WS3D	6/8/05	12/31/06		MagDes	1/27/06	7/26/06
Langley FP	SOSPI	6/15/05	6/13/06		WTW	2/1/06	1/31/07	NASCAR	NASCAR	1/27/06	7/26/06
	AR	1/06	6/06		Greece	2/16/06	6/15/06		Sharks3D	3/1/06	12/31/06
Lansing Cel	MOE	5/1/04			MagDes	3/4/06	10/10/06	WS3D	WS3D	5/1/05	12/31/06
	Vendetta	3/17/06	5/12/06		Africa	6/16/05	12/31/06		Vendetta	3/17/06	5/12/06
Las Palmas	DS3D	3/3/06	7/06		FightPil	2/3/06	5/3/06	Greece	3/1/06	2/15/07	
	Vendetta	3/17/06	5/12/06		GC	9/16/05	9/15/06		Osaka Sci	SOSPI	12/3/05
Las Vegas Lux	WS3D	1/20/06	9/30/06		M3D	7/1/05	5/30/06	Osaka Sun	DS3D	3/3/06	7/06
	HB	1/1/06	4/30/06		Sharks3D	1/25/06	12/31/06		Sharks3D	1/1/06	12/31/06
Lehi	DS3D	3/3/06	7/06		Milwaukee	6/18/05	5/31/06	Oulu	Bugs	5/1/05	5/1/06
	FightPil	12/10/04	5/31/06		Vikings	1/1/06	4/30/06		AR	3/06	9/06
Lelystad	WS3D	9/1/05	8/31/06		Mississauga FP	3/17/06	5/12/06	MOTN	MOTN	5/27/05	
	MOF	12/19/05	12/19/06		CRA	5/1/05	4/30/06		SpaceSta	4/15/05	4/14/06
Leon Exp	FON	12/1/05	6/30/06		Greece	2/16/06	2/1/07	FON	FON	4/13/05	4/13/06
	Vendetta	3/17/06	5/12/06		MOTN	1/1/05	6/1/06		MysticInd	12/15/05	12/15/06
Lincolnshire Reg	MagDes	11/14/05	5/13/06		MONTM	3/1/06	8/31/06	Roar	Roar	6/22/05	6/21/06
	WS3D	5/25/05	5/06		MONTM	1/1/05	6/1/06		Dolphins	3/4/06	3/2/07
Little Rock	JIAC	1/1/06	11/1/06		MONTM	3/1/06	8/31/06	GC	GC	7/16/05	7/15/06
	Sharks3D	3/13/06	12/31/06		Bugs	9/30/04	9/30/06		Rheged	7/1/00	
Loch Lomond	WS3D	9/1/05	8/31/06		E3D	7/1/05	6/30/06	SAA	SAA	7/1/05	7/31/06
	AlienAdv	7/23/05	12/31/06		Galapago	10/24/05	10/23/06		Pensacola	FightPil	6/3/05
London BFI	DS3D	3/3/06	7/06		HaunCast	1/1/04	9/30/06	MagDes	MagDes	3/1/06	2/28/07
	Roar	5/1/05	4/30/06		M3D	1/15/06	1/15/07		MOF	11/8/96	
London SM	Sharks3D	2/6/06	12/31/06		OW3D	10/9/04	6/30/06	Philadelphia	HB	10/1/05	4/30/06
	SpaceSta	5/28/02	4/06		Sharks3D	4/14/05	6/30/06		Vendetta	3/17/06	5/12/06
Los Angeles AMC	WS3D	5/20/05	5/31/06		SpaceSta	4/12/04	4/06	Phoenix AMC	Beavers	2/1/06	7/31/06
	Vendetta	3/17/06	5/12/06		WS3D	9/1/05	8/31/06		AR	9/05	6/06
Los Angeles CSC	Bugs	3/23/04	6/1/06		Dolphins	12/2/05	12/1/06	Phoenix ASC	VOSAS	2/4/06	12/31/06
	DS3D	3/3/06	7/06		Everest	12/2/05	12/1/06		Pulse	2/4/06	12/31/06
Los Angeles NA	MagDes	9/23/05	6/22/06		MagDes	1/20/06	1/31/07	Portland	SpaceSta	9/23/05	
	DS3D	3/3/06	7/06		FON	4/1/06	3/30/07		AIA3D	2/4/06	12/31/06
Louisville NA	Vendetta	3/17/06	5/12/06		GC	4/1/06	3/30/07	Pittsburgh Cmk	Cyberwor	2/4/06	12/31/06
	DS3D	3/3/06	7/06		L&C	6/1/04	5/31/06		WOC	2/4/06	12/31/06
Louisville SC	MagDes	9/23/05	6/22/06		WS3D	6/1/05	12/31/06	Poitiers MC	VOSAS	2/4/06	12/31/06
	DS3D	3/3/06	7/06		FON	11/15/05	11/30/06		Pulse	2/4/06	12/31/06
Lubbock	Vendetta	3/17/06	5/12/06		SpaceSta	12/1/05	11/30/06	Poitiers Omni	SpaceSta	2/4/06	12/31/06
	DS3D	3/3/06	7/06		NASCAR	3/3/06	7/06		SpaceSta	2/4/06	12/31/06
Lucerne	MOTN	1/15/06	10/15/06		Nashville Reg	Vendetta	3/17/06	Portland	L&C	8/16/02	8/06
	Pulse	12/16/05	5/29/06		AR	2/06	9/06		MOE	11/2/01	6/06
Lucerne	Roar	10/21/05	5/29/06		DS3D	3/3/06	7/06	Poznan CC	WTW	3/6/06	9/30/06
	CRA	9/16/05	9/15/06		FightPil	1/27/06	5/11/06		Cyberwor	9/9/05	9/8/06
Lucerne	GC	5/1/05	8/31/06		Vendetta	3/17/06	5/12/06	E3D	E3D	10/11/05	6/30/06
	HB	1/1/06	8/31/06		WS3D	5/12/05	5/31/06		ITD	6/1/05	5/31/06
Lucerne	Roar	11/29/05	10/31/06		GC	2/10/06	2/10/07	Prague CC	Trex	6/1/05	5/31/06
	Vikings	4/16/06	6/15/06		SpaceSta	2/15/06	2/16/07		AlienAdv	10/13/05	6/30/06
Lucknow	Niagara	7/1/05	6/30/06		WS3D	5/27/05	5/31/06	Providence Imx	Sharks3D	1/12/06	12/31/06
	AlienAdv	4/2/03			RovMars	1/27/06	5/06		DS3D	3/3/06	7/06
Madrid	AR	3/3/05	8/3/06		Vendetta	3/17/06	5/12/06	Prague CC	HB	1/1/06	6/30/06
					DS3D	3/3/06	7/06		RovMars	1/27/06	5/06
Madrid					RovMars	1/27/06	5/06	Puebla	WS3D	4/1/06	9/30/06
					Vendetta	3/17/06	5/12/06		ZC	9/1/05	5/1/06
Madrid					WS3D	4/29/05	4/30/06	Quebec	AR	4/06	10/06
					Beavers	4/15/05			FON	2/20/06	2/28/07
Madrid					Galapago	10/17/05	5/29/06		Sharks3D	2/10/06	12/31/06

Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close
Raleigh Exp	Trex	2/10/06	9/3/06	San Simeon Sandy	WTW	1/1/06	1/31/07	Tampa Reg	Bugs	9/30/05	5/20/06
	Amazon	2/1/06	10/6/06		HCBTD	8/17/96			DS3D	3/3/06	7/06
	DS3D	3/3/06	7/06		DS3D	3/3/06	7/06		Vendetta	3/17/06	5/12/06
	L&C	1/15/05	5/30/06		RovMars	1/27/06	5/06		Pulse	9/16/05	4/15/06
Reading JF	MagDes	9/23/05	6/30/06	Seattle PSC 1	Vendetta	3/17/06	5/12/06	Taranto	DS3D	3/3/06	7/06
	AR	2/06	9/06		WTW	3/1/06	2/28/07		RovMars	1/27/06	5/06
	DS3D	3/3/06	7/06		Antarc	3/1/06	2/28/07		AR	12/05	6/06
	Vendetta	3/17/06	5/12/06		FightPil	12/26/04	12/31/06		OO	1/15/06	6/15/06
Regina	WS3D	5/12/05	5/31/06	Seattle PSC 2	Solarmax	12/31/03	7/31/06	Thessaloniki	OO	10/18/01	12/15/06
	Greece	2/16/06	6/15/07		DS3D	3/3/06	7/06		Roar	2/1/06	7/31/06
	SacrPlan	5/1/05	12/31/06		Greece	2/16/06	6/15/06		OW3D	1/1/06	4/30/06
Reno Fleisch	Vikings	1/1/06	6/30/06		WTW	12/26/05	12/31/06		DS3D	3/3/06	7/06
	AR	12/05	6/06	Seoul 63	FightPil	2/1/06	8/1/06		Vendetta	3/17/06	5/12/06
	HPGOF	11/18/05	4/06		Cyberwor	3/3/06	3/2/08		Africa	6/1/05	8/31/06
Richmond SMV	Vendetta	3/17/06	5/12/06		NASCAR	1/12/06			ALBT	6/1/05	8/31/06
	AR	1/06	5/26/06		Cyberwor	5/1/05	4/30/06		FEOC	10/1/05	10/1/06
	FON	9/18/04	6/30/06		Beavers	10/1/05	9/10/06		MOE	7/1/04	12/31/06
Roanoke	Greece	2/16/06	9/06	Shanghai 3D	VOTDS	11/1/05	10/31/06	Tokorozawa	Roar	5/15/05	9/30/06
	HPGOF	1/27/06	4/23/06		Shanghai Dome	12/26/05	12/31/06		DS3D	3/3/06	7/06
	NASCAR	3/22/06	6/25/06		FightPil	2/1/06	8/1/06		Vendetta	3/17/06	5/12/06
Rochester Cmk	VOTDS	3/11/06	9/11/06		Cyberwor	3/3/06	3/2/08		Africa	6/1/05	8/31/06
	Roar	10/8/05	8/31/06		NASCAR	1/12/06			ALBT	6/1/05	8/31/06
	Sharks3D	1/27/06	12/31/06		Cyberwor	5/1/05	4/30/06		FEOC	10/1/05	10/1/06
Rochester MSC	Vendetta	3/17/06	5/12/06	Shenyang SPP	Beavers	10/1/05	9/10/06		MOE	7/1/04	12/31/06
	AJ	4/1/06	3/31/07		VOTDS	11/1/05	10/31/06		Roar	5/15/05	9/30/06
	FON	4/1/05	6/15/06		Shanghai Dome	12/26/05	12/31/06		DS3D	3/3/06	7/06
Sacramento Imx	DS3D	3/3/06	7/06		Antarc	3/1/06	9/10/06	Toronto OSC	Vendetta	3/17/06	5/12/06
	WS3D	2/10/06	6/30/06		Skydance	1/06	1/07		Africa	6/1/05	8/31/06
	AOTD	12/23/05	6/06		L&C	9/7/04	6/30/06		ALBT	6/1/05	8/31/06
Saint Augustine	Greece	2/16/06	7/31/06	Shijiazhuang	MagDes	11/25/05	5/24/06		FEOC	10/1/05	10/1/06
	L&C	9/4/04	7/31/06		YBS	11/5/05	7/6/06		MOE	7/1/04	12/31/06
	MagDes	11/26/05	7/30/06		OnGuard	2/13/99			Roar	5/15/05	9/30/06
Saint Félicien	WS3D	3/10/06	3/31/07		Vikings	3/06	8/06		DS3D	3/3/06	7/06
	ExplClub	4/1/06	9/30/06		WS3D	1/1/06	6/30/06		Vendetta	3/17/06	5/12/06
	GN	4/05	12/06	Singapore DC	E3D	5/16/03	12/31/06		AR	9/15/04	6/14/06
Saint Louis Arch	L&C	5/29/04			SpaceSta	1/1/06	6/30/06		FON	2/1/06	2/2/07
	FightPil	3/11/05	12/31/06		WS3D	6/30/05	12/31/06		GN	3/1/06	10/31/06
	FON	9/17/04	12/31/06		Sioux Falls	Africa	1/28/06		RovMars	1/27/06	5/06
Saint Louis SC	GOTA	11/16/05	4/11/06		L&C	10/1/04	5/31/06	Vancouver TWS	Greece	2/16/06	7/1/06
	MOE	1/1/06	12/31/06		MOE	12/1/03	5/31/06		WTW	12/17/05	12/16/06
	MOTN	10/10/05	7/10/06		Vikings	1/28/06	4/30/06		Vantaa	JGWC	9/5/05
Saint Louis Weh	NASCAR	3/1/06	9/30/06	Speyer Dome	ALBT	9/18/03	6/30/06		Solarmax	2/1/06	1/30/07
	DS3D	3/3/06	7/06		GC	1/23/05	12/31/06		Vendetta	3/17/06	5/12/06
	Vendetta	3/17/06	5/12/06		HB	1/1/06	12/31/06		AR	9/15/04	6/14/06
Saint Paul	Beavers	3/17/06	9/4/06		MOE	1/23/05	12/31/06		FON	2/1/06	2/2/07
	CV	3/17/06	4/16/06		Greece	2/16/06	6/15/06		GN	3/1/06	10/31/06
	HB	3/1/06	9/4/06		FON	8/20/04	4/30/06		RovMars	1/27/06	5/06
Salt Lake City CP	HH	3/10/06	4/15/06	Speyer IMAX	GC	5/20/05	9/30/06		Vendetta	3/17/06	5/12/06
	L&C	10/7/03	6/30/06		Greece	2/24/06	2/1/07		CRA	6/17/05	6/16/06
	MOF	1/15/06	8/31/07		L&C	2/10/06	6/30/06		FON	10/7/04	6/30/06
San Antonio 2D	MOTN	10/10/05	7/10/06		Vendetta	3/17/06	5/12/06		MagDes	2/1/06	7/30/06
	MysticInd	3/17/06	4/18/06		Whales	3/15/04	12/31/06		MysticInd	4/15/06	6/30/06
	OO	1/12/06	5/11/06		Extreme	11/25/05	5/31/06		WS3D	10/11/05	6/30/06
San Antonio 3D	AR	12/05	6/06	Spokane	GC	3/1/04	12/31/06		Vendetta	3/17/06	5/12/06
	DS3D	3/3/06	7/06		Greece	2/16/06	6/15/06		AR	9/15/04	6/14/06
	ITD	7/1/05	6/30/06		HB	1/1/06	12/31/06		FON	2/1/06	2/2/07
San Antonio Aztec	L&C	8/18/05	6/30/06		HB	11/30/01	12/31/06		GN	2/22/02	
	MOTN	1/1/06	10/1/06		MOTN	9/30/05	6/30/06		RovMars	9/9/05	9/9/06
	WS3D	1/27/06	1/27/07		Antarc	1/1/06	12/31/06		WS3D	10/11/05	6/30/06
San Antonio NHM	ExplClub	4/1/06	9/1/07	Sydney WBS	FON	9/25/04	9/26/06		Vendetta	3/17/06	5/12/06
	MOTM	4/1/06	9/1/07		HaunCast	9/20/01	12/06		TF	7/17/6	
	OO	3/31/01	12/06		HB	7/22/02	12/31/06		DS3D	3/3/06	7/06
San Diego RHF	FON	5/28/04	9/30/06		MagDes	10/20/05		Washington NASM	Vendetta	3/17/06	5/12/06
	Greece	2/16/06	2/07		MysticInd	2/3/06	5/3/06		Africa	6/1/05	8/31/06
	L&C	8/2/02	9/06		OW3D	7/1/04	12/31/06		ALBT	6/1/05	8/31/06
San Francisco AMC	MOE	11/1/01	9/06	Syracuse	Sharks3D	5/5/05	5/5/06		Pulse	2/1/06	7/30/06
	Whales	7/1/03	9/06		WS3D	8/8/05			Whales	8/1/05	6/30/06
	WTW	4/7/06	4/7/07		CRA	2/18/06			Woodridge Cmk	3/31/06	6/30/06
San Jose CA	RovMars	1/27/06	5/06		MOTN	5/7/05			MysticInd	6/1/04	6/1/06
	Vendetta	3/17/06	5/12/06		Trex	12/10/05			Vendetta	11/23/05	5/22/06
	FON	7/15/04	7/31/06		OrigLife	4/1/03	11/1/06		MOE	8/1/05	6/30/06
Taipei WVC	L&C	10/1/03	12/31/06	Taipei AM	JIAC	9/1/05	9/28/06		Pulse	2/1/06	7/30/06
	MOE	2/12/03	12/31/06		Roar	1/15/06	1/31/07		Whales	8/1/05	6/30/06
	RovMars	1/27/06	5/06		ExplClub	1/1/06	12/31/06		Woodridge Cmk	3/31/06	6/30/06
Tallahassee	ITD	2/1/06	1/31/07		FightPil	1/1/05	1/1/07	Xalapa	ITD	2/1/06	12/31/06
	FightPil	12/2/05	4/2/06		Galapago	7/1/05	6/30/06		WS3D	2/15/06	12/31/06
	MagDes	11/23/05	5/24/06		GN	1/1/06	12/31/06		Sharks3D	4/1/06	12/31/06
Tampa MOSI	Greece	2/16/06	6/15/06	Taipei MCRC	ITD	2/1/06	1/31/07		L&C	6/15/02	12/31/06
	HB	8/15/05	8/31/06		FightPil	1/1/05	1/1/07		Yell	4/1/03	12/06
	HB	8/15/05	8/31/06		Roar	1/15/06	1/31/07		ZC	5/24/94	
Zion	GN	1/1/06	12/31/06		ExplClub	1/1/06	12/31/06				
	ITD	2/1/06	1/31/07		FightPil	1/1/05	1/1/07				
	FightPil	12/2/05	4/2/06		Galapago	7/1/05	6/30/06				
Tampa Reg	MagDes	11/23/05	5/24/06	Taipei WVC	GN	1/1/06	12/31/06				
	Greece	2/16/06	2/07		ITD	2/1/06	1/31/07				
	L&C	8/2/02	9/06		FightPil	1/1/05	1/1/07				
Tijuana	MOE	11/1/01	9/06		Roar	1/15/06	1/31/07				
	Whales	7/1/03	9/06		Galapago	7/1/05	6/30/06				
	WTW	4/7/06	4/7/07		GN	1/1/06	12/31/06				
Tampa WVC	RovMars	1/27/06	5/06	Taipei WVC	ITD	2/1/06	1/31/07				
	Vendetta	3/17/06</									

Key to Film Abbreviations

Film	Title	Year	Dist	Film	Title	Year	Dist
AEK	Africa's Elephant Kingdom	1998	IMAX	ROF	Ring of Fire	1991	SMM
Africa	Africa: the Serengeti	1994	HMNS	RovMars	Roving Mars	2006	BVP
AIA3D	Adventures in Animation 3D	2004	3D	RSATM	Rolling Stones At the Max	1991	IMAX
AJ	Amazing Journeys	1999	HMNS	SAA	Shackleton's Antarctic Adventure	2001	WGBH
Alaska	Alaska: Spirit of the Wild	1997	HMNS	SacrPlan	Sacred Planet	2004	BVP
ALBT	Australia: Land Beyond Time	2002	HMNS	Seasons	Seasons	1987	SMM
AlienAdv	Alien Adventure	1999	3D	SFTGS	Search for the Great Sharks	1992	SMM
Amazon	Amazon	1997	MFF	Sharks3D	Sharks 3D	2004	3D
Antarc	Antarctica	1991	MSI	Skydance	Skydance	2002	BFI
AOTD	Aliens of the Deep	2005	3D	SOA	Spirit of American	1999	unk
AR	Adrenaline Rush	2002	SHE	Solarmax	Solarmax	2000	MSI
Beavers	Beavers	1988	SLC	SOSPI	SOS Planet	2002	3D
Bugs	Bugs!	2003	3D	SpaceSta	Space Station	2002	3D
CRA	Coral Reef Adventure	2003	MFF	SU	Straight Up: Helicopters in Action	2002	SKF
CV	Cosmic Voyage	1996	IMAX	SupeSpee	Super Speedway	1997	SLC
Cyberwor	Cyberworld 3D	2000	3D	TBAA	To Be An Astronaut	1992	NGD
Dolphins	Dolphins	2000	MFF	Texas	Texas: The Big Picture	2003	TSHM
DS3D	Deep Sea 3D	2006	3D	TF	To Fly!	1976	MFF
E3D	Encounter in the Third Dimension	1999	3D	Trex	T-Rex: Back to the Cretaceous	1998	3D
EMSH	Eruption of Mount St. Helens	1980	NGD	TTL	To The Limit	1989	MFF
Everest	Everest	1998	MFF	Vendetta	V For Vendetta: The IMAX Experience	2006	WB
ExplClub	Explorers Club	2006	BFI	Vikings	Vikings	2004	SHE
Extreme	Extreme	1999	GSF	VOSAS	Voyagers of Sky and Sea	2004	MC
FEOC	First Emperor of China	1989	BFI	VOTDS	Volcanoes of the Deep Sea	2003	SLC
FightPil	Fighter Pilot: Operation Red Flag	2004	K2	Vulcania	Vulcania	2002	unk
FOK	Fires of Kuwait	1992	IMAX	WATE	Wild Australia: The Edge	1997	MSI
FON	Forces of Nature: Natural Disasters	2004	NGD	Whales	Whales	1996	NGD
Galapago	Galapagos	1999	3D	WOC	Wings of Courage	1994	3D
GC	Grand Canyon: The Hidden Secrets	1985	NGD	WS3D	Wild Safari 3D	2005	3D
GF	Gold Fever	1999	SKF	WTW	Wired to Win	2005	NGD
GN	Great North	2000	BFI	YBS	Young Black Stallion	2003	BVP
GOTA	Ghosts of the Abyss	2003	3D	Yell	Yellowstone	1994	NGD
Greece	Greece: Secrets of the Past	2006	MFF	ZC	Zion Canyon	1994	BFI
HaunCast	Haunted Castle	2001	3D				
HB	Human Body, The	2001	NGD				
HC	Hail Columbia!	1982	IMAX				
HCBTD	Hearst Castle: Building the Dream	1996	NGD				
HH	Hidden Hawaii	1992	NGD				
HPGOF	Harry Potter and the Goblet of Fire	2005	WB				
ITD	Into the Deep	1994	3D				
JGWC	Jane Goodall's Wild Chimpanzees	2002	SMM				
JIAC	Journey into Amazing Caves	2001	MFF				
Kilimanj	Kilimanjaro: To The Roof of Africa	2002	HMNS				
L&C	Lewis & Clark: Great Journey West	2002	NGD				
LOLL	Legend of Loch Lomond, The	2002	SKF				
M3D	Misadventures in 3D	2003	3D				
M3Dcc	Misadventures in 3D (ColorCode)	2004	NGD				
MagDes	Magnificent Desolation	2005	3D				
MJTTM	Michael Jordan To the Max	2000	GSF				
MOE	Mysteries of Egypt	1998	NGD				
MOF	Magic of Flight	1997	MFF				
MOTM	Mystery of the Maya	1995	BFI				
MOTN	Mystery of the Nile	2005	MFF				
MysticInd	Mystic India	2005	GSF				
NASCAR	NASCAR 3D: The IMAX Experience	2004	3D				
Niagara	Niagara	1987	NGD				
OnGuard	On Guard	1999	unk				
OO	Ocean Oasis	2000	SFI				
OrigLife	Origins of Life	2001	BFI				
OW3D	Ocean Wonderland 3D	2003	3DEL				
Ozarks	Ozarks: Legacy and Legend (aka Fiddle)	1993	IMAX				
Pulse	Pulse: A Stomp Odyssey	2002	GSF				
Rheged	Rheged: The Lost Kingdom	2000	unk				
Roar	Roar: Lions of the Kalahari	2003	NGD				

April 2006 Bookings Count

#	Film	#	Film	#	Film	#	Film
56	Vendetta	9	OO	3	MOF	1	OrigLife
49	DS3D	9	OW3D	3	ZC	1	Ozarks
46	WS3D	8	CRA	2	AJ	1	Rheged
43	FON	8	Cyberwor	2	Alaska	1	ROF
41	MagDes	7	Beavers	2	AOTD	1	RSATM
34	L&C	7	Solarmax	2	CV	1	SAA
29	MOE	7	Vikings	2	HH	1	SacrPlan
27	FightPil	6	ALBT	2	HPGOF	1	Seasons
27	RovMars	6	ITD	2	Niagara	1	SFTGS
27	Sharks3D	5	Africa	2	TBAA	1	Skydance
24	HB	5	M3D	2	TF	1	SOA
22	AR	5	SOSPI	1	AEK	1	SU
22	Greece	4	Antarc	1	AIA3D	1	SupeSpee
16	GC	4	E3D	1	EMSH	1	Texas
16	MOTN	4	Everest	1	FEOC	1	TTL
16	SpaceSta	4	GN	1	FOK	1	VOSAS
15	HaunCast	4	MOTM	1	GF	1	Vulcania
13	Bugs	4	Pulse	1	GOTA	1	WATE
12	NASCAR	4	VOTDS	1	HC	1	WOC
12	WTW	3	Amazon	1	HCBTD	1	YBS
11	Roar	3	Dolphins	1	JGWC	1	Yell
10	Trex	3	ExplClub	1	Kilimanj		
10	Whales	3	Extreme	1	LOLL		
9	AlienAdv	3	Galapago	1	MJTTM		
9	MysticInd	3	JIAC	1	OnGuard		

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SHORTS

Euromax meets in Paris

Euromax, the European LF industry association, met at La Géode in Paris, April 20-22. More than 50 people attended the meeting, which featured screenings of five new LF films, including the first industry screening of **Trinity Films' "Ride Around the World**, which will be released in June. Four films in development were presented, as was a report on the new digital 3D system at the Tycho Brahe Planetarium in Copenhagen (see *Shorts*, *LF Examiner*, January 2006).

Euromax president Berend Reijnhoudt tells LFX that one of the issues that members discussed was "the percentage theaters pay to their national performing rights organizations for...the music in films," which can vary from 1% to 3%, depending on the country.

The date and location of the next Euromax meeting have not been determined.

Cameron boosts 3D at NAB

In the keynote speech of the Digital Cinema Summit at the **National Association of Broadcasters** conference, James Cameron said that 3D digital cinema is the way to bring people back to theaters. The director of two 3D LF films, and the highest-grossing movie of all time, said that "d-cinema is an enabling technology for 3D. Digital 3D is a revolutionary form of showmanship that is within our grasp." He went on to say that "We're halfway through the looking glass. We're past the point where the fear of change is outweighed by the fear of not changing."

He predicted that 3D releases will fall into three categories: CGI animated films, high-budget "tentpole" live-action films that will be filmed in 3D, and older 2D blockbusters that will be converted to 3D for re-release. "We will reach a point in a few years when every major studio will ask how many of its four or five annual tentpoles should be in 3D."

Cameron said that he is considering a 3D re-release of *Titanic*, and that directors George Lucas and Peter Jackson are planning to convert the *Star Wars* and *Lord of the Rings* films to 3D, as well as Jackson's latest film, *King Kong*.

SpaceCam has new LF camera

SpaceCam Systems, Inc., has announced the availability of the DCAM 65-15 camera, specifically designed for the company's gyro-stabilized camera platform for aerial photography. The 15/65 camera was designed by SpaceCam's Dieter Siebert and features eight pull-down claws and three registrations pins, "providing 100% capture of the negative during all phases of transport," according to a company release. It has already been used by MacGillivray Freeman Films for shooting *Hurricane on the Bayou* in Louisiana.



SpaceCam's DCAM 65-15 aerial camera.

The camera can operate at speeds between 1 and 32 frames per second, and a second version of the movement, now in testing, will run up to 48 fps. It has a single-blade, full-speed, focal-plane shutter, and a half-speed, bow-tie mirror shutter. Two video viewfinding systems are provided, as is a laser focusing system that uses an infrared eye-safe laser to automatically track focus at distances of up to 1,000 feet (300 meters). The focusing system allows the use of longer lenses and has been used by SpaceCam on other camera systems for several years.

Reeve wins CSC award

Veteran LF cinematographer William Reeve has won the **Canadian Society of Cinematographers**' award for Docudrama

Cinematography for his work on ***Fighter Pilot***, produced by the **Stephen Low Company** and distributed by **K2 Communications**. The award was presented at a ceremony in Toronto on April 8.

Reeve has worked on 12 LF films since 1991, including ***Rolling Stones At The Max***, ***Survival Island, Extreme***, and ***Great North***, which he directed. The CSC is a nonprofit organization founded in 1957 to "promote the craft of cinematography."

BMZ has 5th anniversary

BigMovieZone.com, the only online resource dedicated to marketing the LF industry to consumers, has observed its fifth anniversary. Launched by **K2 Communications** in December 2000, the site is intended to "increase awareness of the [LF] industry among the public at large," according to a release.

The site features mini-Web sites for every LF film ever made, or in production or development, and includes interviews of industry insiders, reviews of giant-screen films, and links to trailers. BMZ gets over 500,000 visits a month and is listed prominently in leading search engines. It is financed by K2, and has never accepted advertising from LF industry organizations.

Monterey closer to getting IMAX

As this issue went to press, the Monterey, CA, Planning Commission approved a user permit that would allow **Bella Media, LLC**, to convert an existing building near the city's famous Cannery Row to an LF theater. Although no deal has been signed, Bella is in exclusive talks with **Imax Corporation** to provide either an SR or an MPX system for the 290-seat theater. The theater could open as early as May, 2007. Additional details will appear in the next issue of *LF Examiner*.

Boeing gives Smithsonian \$15M

The **Boeing Company** has given the Smithsonian Institution's National Air and Space Museum \$15 million to support "museum programming, the care of artifacts, and remaining construction at

(see **SHORTS** on page 13)